



MUSICAL AMERICA

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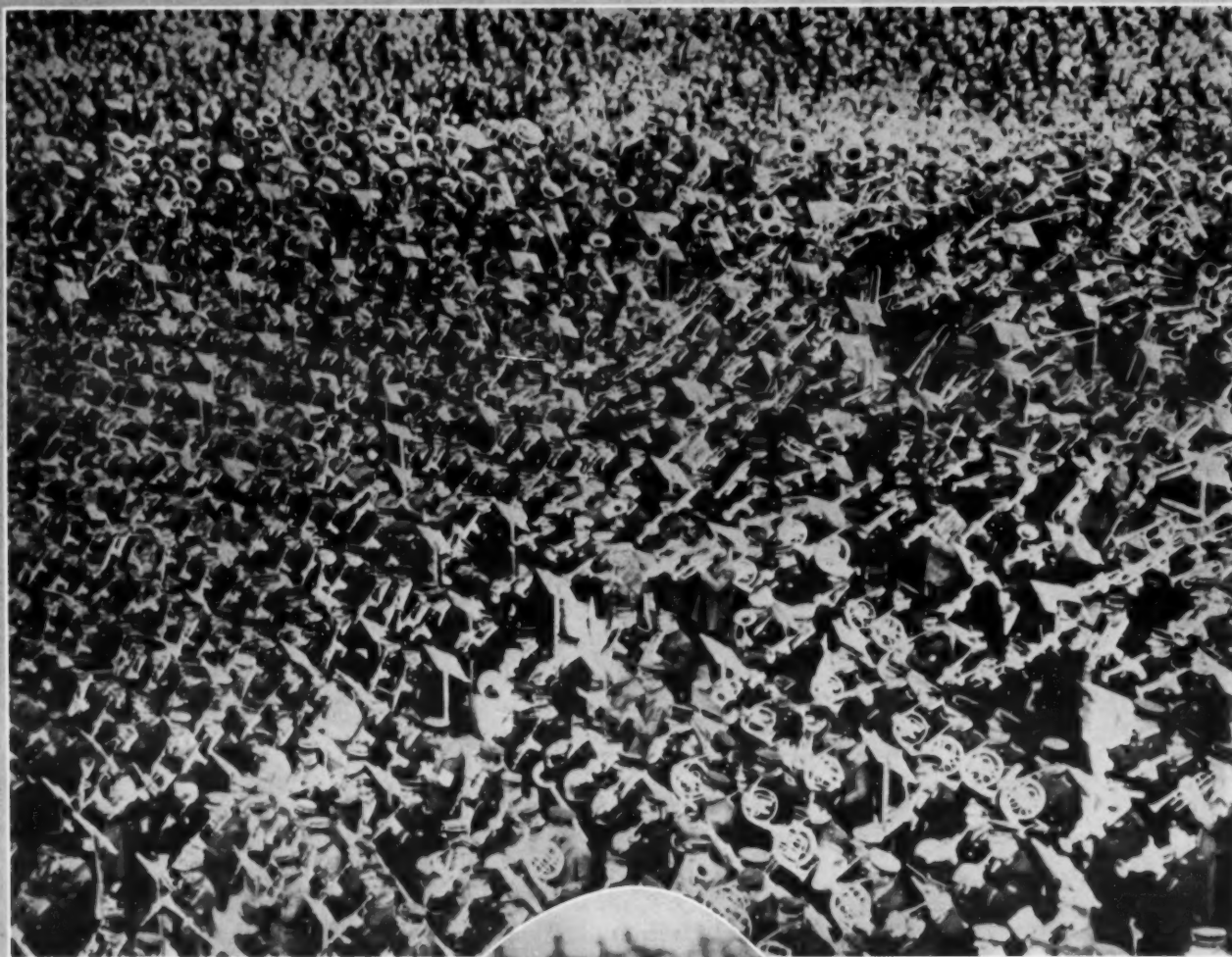
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WHO'S WHO IN THIS ISSUE

THE Austin Strong whose outrageous impressions of a "Parsifal" performance adorn page 21 of this issue is, believe it or not, the same Austin Strong who wrote "Seventh Heaven." He is very tired of being referred to as Robert Louis Stevenson's nephew. As a matter of fact, he's a sort of grandson ☞ ☞ Frances Boardman, despite her modest claims as a performer, is music critic of the St. Paul (Minn.) Pioneer-Press ☞ ☞ Witter Bynner, aside from a longish career as a magazine and book editor, is an authority on Chinese art and has published eight volumes of poems. He is one of the early settlers of the famous artists' colony in Sante Fe, New Mexico ☞ ☞ Eastwood Lane (and that is his real name) specializes in piano suites ("Five American Dances," "Adirondack Sketches," and "Sold Down the River," for instance) and trout fishing. In what time is left he assists Alexander Russel in running the Auditorium concerts at Wanamaker's, in New York ☞ ☞ Georges Schreiber is a young painter, recently arrived from Cologne, Germany, who, as page 22 shows, can make caricatures as well ☞ ☞ Hiram Motherwell, Louise Dutton, Lawrence Gilman, Ethel Kelley, and Irving Weil you already know—provided, of course, you have been reading MUSICAL AMERICA as assiduously as you should.





International Newsreel



MUSIC AS AN INDISPENS-
ABLE PART OF NATIONAL
LIFE IS A WELL-RECOG-
NIZED FACT BY THE ITAL-
IAN FASCISTI, KNOWING
THE ITALIAN LOVE OF
SPECTACLE, THE POWERS
THAT RULE GATHERED
TOGETHER FIVE THOU-
SAND MUSICIANS IN
THE NATIONAL STADIUM
IN ROME FOR A RECENT
FASCISTI ANNIVERSARY
CELEBRATION AND MANY
FIVES OF THOUSANDS OF
PEOPLE GATHERED TO
LISTEN. MUSICIANS, IN
MODERN ROME, HAVE
TAKEN THE PLACE OF
LIONS.

ABOVE IS A GENERAL
VIEW OF THE NATIONAL
STADIUM WITH THE OR-
CHESTRA OF FIVE THOU-
SAND, AND AT THE LEFT
IS PIETRO MASCAGNI, CON-
DUCTING "YOUTH," THE
FASCIST HYMN.

MASCAGNI LEADS HIS THOUSANDS

THE SONGS OF A NATION -

ARE THEY CASI BELLI—OR DO THEY FOLLOW THE FLAG?

By Hiram Motherwell

LET me but make the laws of a nation and I care not who makes its songs!

The old epigram falsely states, I think, the relation of music to life and particularly to public life, so I have taken the liberty of fixing it. What the phrase ever meant, exactly, is not clear, but it conveyed some such idea as that appropriate songs can make men good to their mothers, or brave in battle, or sturdy in the pursuit of righteousness.

No one denies that songs have their share in the shaping of history, and in general in moulding the popular ideals which find their political expression in the laws. But just what that share is, what peculiar function songs perform for the social organism, is a question on which our ideas are mostly very vague indeed.

Briefly, music cannot create definite emotions; it can only express them. Music is altogether too abstract, too metaphysical an art, to contain in itself specific meaning. But once it gets its meaning by association, it can sharpen and dramatize it more effectively than any other art because of its direct assault upon our nervous system. Let me make the laws of a nation (I mean, of course, the living laws by which we consent to be governed) and they will sooner or later find emotional expression in the arts. Of course, it is not strictly true that I care not who makes the songs; I just said so to be epigrammatic. I hope they will be made by geniuses, or at least by gifted musicians. But whether you have a genius handy or not,—and this is a matter of pure luck—the kind of popular song you will get will be the kind that expresses the emotion that is already there.

The question is not academic. Indeed, it is pretty important. If it is true that song writers can create the emotional assumptions that result in our laws, then I am nervous about the human race. I

don't want to see our political fortunes or our social mores entrusted to specialized tune makers who know nothing whatever about what is good for us. Imagine some weazened paranoiac writing a song which will fill us all with martial ardor, as though by inoculation by some powerful gland, thus compelling us to go out and hunt for a fight! If Tin Pan Alley can really oblige our young men to believe that their best girls are all angels pure and true with eyes so blue, there is going to be more than the normal amount of trouble in the divorce courts five years hence. But Tin Pan Alley, although it publishes a deal of this stuff, also constantly kids itself and the entire female race, and thus gives a man a fair chance to snap out of the delusions which it fosters. But it is not true that song-writers can tyrannize over us in this way; we are still free to make our own decisions in such vital concerns as love and war.

A perfect example of what I mean by a law finding its song is the "ça ira" of the early French Revolution. It was Ben Franklin who gave the French people the phrase of hope, "It will come." This slogan in itself soon became a kind of popular amendment repealing feudalism. Somebody then began singing it to a fanfare from a popular military march, and although the tune was rather frivolous and utterly unsingable it became, by its associations, a clarion of freedom. This was a natural sequence, but you can't imagine the process reversed—a song making a whole people decide to revise the economic law of centuries.

Perhaps the classic instance of a song directly and specifically influencing history is that of "Lillibulero," which "drove James II out of England" in 1688. It is true enough that the song helped to crystallize a kind of popular contempt for the person of the sovereign which made the mechanics of dethroning him relatively easy. But



to me the interesting thing about this song is its complete contrast with the songs that did the same work forty years earlier. Cromwell's men went to battle with psalm tunes on their lips. The fact that a bit of doggerel sung to a jig could "overthrow" a king without bloodshed shows how thoroughly the psalm tunes had done their work. We are still under the influence of the myth, promulgated for party purposes by the Whig historians, that the Puritan revolution ended in "failure," because after it the Stuarts came back again; whereas after that of 1688 they didn't. To me, the character of "Lillibulero" proves conclusively that the whole question of the kingship had been settled in the Cromwellian period; in 1688 the question of what gentlemen should decorate a particular throne was no more important than the question of whether Mrs. Cann should be located southeast by north or otherwise. I recommend a discriminating study of popular songs to historians who are puzzled over any point of historical interpretation.

Doubtless the song which has won more battles than any other is the "Marseillaise." But I never caught the real quality of this astonishing made-to-order inspiration, until I read a romance, "The Reds of the Midi," by Mistral. I think. Mistral draws a word-picture of the ragged men and boys of the Marseilles volunteer battalion of patriots trudging up to Paris, dragging their precious but useless old cannon over bad roads through the blinding, blistering

sun. It was a crazy, disheartening crusade, but at any moment a sailor or a shoemaker could bawl out, "*Aux armes, citoyens*;" the others could not help but catch up the trumpet-like refrain, and that was good for another half hour's marching. It was this shouted refrain, and not the fine opening phrase, which gave the song its enormous popularity. The song was great because it constantly reminded the barefoot troops of the *levée en masse* of what they were fighting for. But if Rouget de Lisle had created all the bloodthirsty emotion which made the French Revolution, he would be one of the greatest criminals of history.

What is true of the role of popular songs in times of crisis is also true of them in the piping times of peace; they do not make a civilization but they express it, and with a good deal of accuracy. Of course you cannot tell all about a civilization by examining its popular songs; but if the evidence which they bear

is checked and collated like that of any other type of historical documentation, you will often get the hint which will enable you to resolve a tangle.

When I came to New York to seek my fortune, the first tune I heard was "Alexander's Ragtime Band." There, I thought, was the real New York because the song made a noise like an elevated train. True enough, it was an authentic expression of the outward character of the mechanized city, and immediately I felt at home. But later I heard Jerome Kern's songs and so learned for the first time with certainty that the inhabitants of this machine-driven town were possessed of a considerable degree of gentleness and refinement. But on the other hand, spend half an hour over that enormous crop of medium sellers in sheet music, and you have a documentation of Babbitry as authentic as any which Sinclair Lewis's "photographic" method can give.

TOINETTE

*If you could sift soft tears across your laughter,
That is too dry, too barren and too light,
Look once upon the dawn that follows after
The heavy, harried long and splendid night,
Release the sweetness of your lips' young blossom
So starkly crimsoned, traced and splashed and set,
Veil your cold eyes, and warm your cold young
bosom—
You would not be Toinette.*

*If I could smile again at children sleeping,
Or thrill again when lovers kiss and wake,
Or find again for breaking or for keeping
That morning tryst which youth and April make,
If I could feel the April wind approving
The pathless track where youth and I were met,
If I could love again, or cease from loving—
You would not be Toinette.*

—Louise Dutton.

I think histories of the United States ought to be illustrated not only with engravings of Washington Crossing the Delaware, but also with popular songs of the various periods. Sing and play over that stodgy atrocity, "Hail Columbia Happy Land," and you have a painful picture of the fatuousness of the American mind in the early nineteenth century. It checks exactly with what Dickens has to say about the matter in "Martin Chuzzlewit."

I had long been puzzled over the question of why a crisis of such historic importance as the

American revolution could not express itself artistically in any better song than the trivial mocking "Yankee Doodle." Professor Beard, in his "Rise of American Civilization" unwittingly explained "Yankee Doodle" for me. It is not that Washington was any the less heroic at Valley Forge or Trenton, but just that it was, by and large that *kind* of revolution. The army forces engaged were relatively small; the essential contest was an epic thumbing of noses across the Atlantic. The Yankee Doodles won because there were British Doodles on the other side.

And what about the burning question of the American national anthem? I have nothing new to say on the question. I simply agree with what everybody of sense and taste believes—that "The Star Spangled Banner" is a dismal freak. An English barroom tune, unsingable, provided with meretricious dignity by being taken at half its proper tempo, fitted
(Continued on page 57)

✓

A FEW months ago, when our "The Better Records" department was undergoing a strenuous course of sandblasting, repapering, and general overhauling, we thought it might be a good idea to learn something of the habits of the record-buying public from the people who were in the best possible position to know about them. So we wrote to the principal manufacturers of gramophone records, asking them to tell us what, in their experience, were the tastes of the record buyers. ¶ ¶ The replies were illuminating, and a bit surprising. The answers of the manufacturers, almost without exception, were about as follows: "Our public is interested, first, in the music; second, in the performer; third, in the composer." ¶ ¶ The retailers have virtually the same story to tell. A fortnight ago I talked to the proprietor of one of the largest gramophone shops in the country. Said he: "My customers are, roughly speaking, of just two kinds. Either they want jazz and waltz records—something to dance to—or they want to buy string quartets, or scenes from operas, or whole symphonies. The old-time buyer that used to be our meal-ticket, the one who bought records by famous artists, regardless of what they sang or played, has almost disappeared. The radio got him. Five years ago I would buy five hundred of every new record that Madame Soandso made, no matter what it was; and they'd be sold in a week. Today, I buy five, and have trouble getting rid of those. On the other hand, I used to have a hard time selling one or two symphonic records in a month. Last week a new recording of 'Tristan and Isolde'—the whole opera, mind you—came in, and I sold twenty-five sets in one day." ¶ ¶ Here is, perhaps, the most eloquent testimony one could wish, that Americans are really beginning to take a serious interest in music; not in glittering performances by famous virtuosi, nor in the high-pressure splendor of semi-occasional music festivals, nor even in the names and prestige of famous composers; but simply in good music—music for its own sake. Which, I submit, is sufficient occasion for the ordering of a round of cheers.

DEEMS TAYLOR.



© Carlo Edwards

FAFNER PREPARES TO DEFEND HIS HOARD

*A Last-minute Consultation Between the Dragon's Front and Hind Legs
During a Metropolitan Performance of "Siegfried."*

IF YOU LIKE IT—PLAY IT

A SELF-TAUGHT PIANIST BREAKS DOWN AND CONFESSES ALL

By Frances Boardman

WHEN I was five, my sister, three years older, was deep in the business of piano lessons as imparted by a German governess. I used to listen to the resulting performances, and became acutely envious of her ability to play a certain little song whose words began with *Mädchen, warum weinst du, weinst du, weinst du?* After the strophic demands of the piece had been satisfied by a sufficient number of repetitions of the question, the Mädchen explained that she wept because she had to sweep the steps.



However, it wasn't the sentiment that moved me; it was the thrilling idea of being able to make a melody on the piano, and I teased until it was decided to include me in the young domestic conservatory. I learned how to read the scale of C-natural in the treble clef, and followed that bit of knowledge by a discovery which was much more useful—to wit, that the easiest way to learn tunes was to get the amiable governess to play them first, and then reproduce them from memory. For a while she was unsuspecting of the guile back of my musical zeal, but once she had discovered it she refused to be a party to such goings-on, and my formal training stopped then and there.

But I cannot remember when music did not seem the most important and interesting thing in the world. There was no game, no festive pleasure that I would not cheerfully abandon for the sake of listening to singing or playing of any and every kind. Even the sound of scale-practising seemed worth attention, and the operations of the piano-tuner were absolutely absorbing, although perhaps not quite so poignantly thrilling as the strains of vagrant mouth-organs played on warm spring evenings by boys whose parents were not brutal enough to make them go to bed early.



We sang a great deal at home—hymns on Sunday, and on week-days mainly the songs from Erk's "Liederschatz," and those from the old English collection called "Pan-Pipes,"—not such a bad foundation for taste, by the way. It was early discovered that I had a reliable ear, so by the time I was six years old I habitually carried the "second" to my two

older sisters' treble. The practice inevitably sharpened harmonic sense, and I recall, with curious distinctness after all these years, almost every development along this path.

For instance, one summer of my childhood, a wandering French-Canadian came by our country home with his trained bear. In one hand he held its leash, and with the other made cracked music on the little hurdy-gurdy slung from his shoulder. He played a fragment of an old waltz—by Waldteufel, I imagine, although I don't know—which had a simple arrangement of accidentals harmonized in thirds, and it seemed to me that the exciting beauty of the effect was almost too much to bear. I forgot the dancing bear and everything else in the overpowering ecstasy of the little phrase.

At an appropriately youthful age I was convoyed to church every Sunday, and this I found a highly satisfactory business, thanks to the fact that our pew was well forward, and I could thus keep meticulous watch of what was done by the mixed choir, a quartet, which officiated in the loft. Its repertoire was probably quite small; at any rate, I soon memorized the most frequently repeated features of it. What I principally delighted in doing was to follow one voice—tenor, perhaps, or contralto—and disentangle that part from the ensemble so completely that, on reaching home, I could reproduce it on the piano.



FOR of course I hadn't been able to let the keyboard alone, and as I look back now upon the hours that I spent in unrelenting experimentation, I marvel at the kindly forbearance of my family. Perhaps this was its way of atoning for the failure to see that I was really taught music.

Having, as I said before, mastered the scale of C in the treble clef, I assayed to read scores with that solitary clue as a basis of technique, and a book of gospel hymns for practice purposes. Somehow it didn't seem to go. Knowing nothing about what to do with the bass, I spaced its notes like the others, realizing only that the results were desperately wrong. And then there came one Sunday morning which will be remembered to my dying day as the date of what seemed at the time nothing less than a cosmic discovery—how to make the left hand a help instead of a hindrance to the proceedings. I found out while floundering along through that terrible piece of so-

called music sung to the words, "Master, the tempest is raging," and was fairly staggered by the momentous nature of the revelation. I wondered whether I ought to tell about it, or whether it was a secret which the rest of the world already possessed.

Meantime, everything was grist that came to my mill. I was determined that no chance of listening to music should escape me, and that I would remember all the melodies I heard, against the day when there might be an opportunity of finding out all about them, and perhaps even playing them myself. My ears were broadly eclectic in their hospitality, which was extended to everything from popular songs to anthems; from school choruses to military band performances; from dance music to the plaintive ballads brought from overseas by the Norwegian maids who staffed the household.

BELONGING to a generation whose youth was sent early to bed, and seldom allowed such excitement as the theater or a formal concert, I had to scratch about a bit for my sources of musical nourishment. But once in a while there came some such bonanza as the performance of "Robin Hood" by the Bostonians, to which I was taken in celebration of some special holiday or other. And let me say that in a very naive and very music-hungry child of eleven, "Robin Hood" can inspire nearly intolerable bliss.

With the relative maturity of high-school days came the opportunity to exercise my attainments by playing for our impromptu dances, and this division of labor was eminently satisfactory to me. It was when people two-stepped with great energy, and when John Philip Sousa was turning out what seemed like vast numbers of marches, all of them suitable for use in that way. It was a point of pride with me to absorb these as fast as they appeared, and to be able instantly to distinguish the trio of any one from any of the others. I should hate to pass an examination on those points today. After that there followed identification with a small and exclusive set of players-by-ear, our most entertaining field of observation being the musical comedy stage, where Victor Herbert, Ivan Caryll, Leslie Stuart, and then Lehar and Fall, were the ruling forces. Some of us looked with a shade of condescension upon the members who could remember only the choruses of songs, or who failed to register mentally the dances which customarily followed the lyrics. I recall being a proud one of the two who correctly achieved the "Floradora Sextet," with its formidable number of key-changes, and I felt much of the wounded hero's pride in wearing a plaster cast on my right hand after I had torn a ligament in reaching a certain chord occurring in a song from Victor Herbert's "It Happened in Nordland." After all, I had reached it, and it was a good, tricky chord.

As I grew older, the

extension of both musical and literary experience oriented for me a great deal of the solidly fine traditional music which I had absorbed in the singing sessions of nursery days, and largely through the thoroughness of that early acquisition, the doors were opened to illimitable vistas of musical satisfaction. I have become, in a modest way, a collector of such songs and a fairly well-informed student of them and their connotations. And for a good many years, now, I have been a music critic. Perhaps it would be well at this point quickly to explain—on behalf of anybody who may have trusted my dicta—that they are based on something rather more substantial than merely a sensitive ear; that I really have toiled long and seriously at the business of theory, and history, and much else that has somehow to be investigated.

But more and more I wonder, not quite daring to reach an ultimate conviction in the matter, whether I should be willing to exchange the long and irregular, but acutely intimate, process of incorporating a sense of music into my very existence, for the more sensible alternative of an ordered musical training. I speak now, of course, of training for a knowledge of musical values, and not for the specialized business of performance.

I am quite sure that, if mine were the responsibility of making the decision for a child, I should vote for the systematized education. In fact, I perhaps realize better than most people do the unwisdom of permitting a youngster to substitute playing by ear for playing by note. In my own case it was the only way I could see of acquiring what seemed as necessary to me as light or air, but I am perfectly aware of the gaps left in my development by its lack of direction, and of the loss of time entailed.

ALL the same, I am repeatedly impressed by the aloof, matter-of-fact attitude toward music itself that is maintained by so many of the people who are concerned, in one way or another, with making it. They often appear wholly wanting in that deep-rooted, intimate personal affection which seems to me an absolute prerequisite to even decent service of the art.

There is, I suppose, a significant difference between learning it as an assignment that must be performed, and devouring it to appease an insatiable appetite. In the latter case listening becomes an absorptive process involving not only the ears but every other faculty by which sensation is registered. And when, as was once the situation with me, there is an urgent now-or-never feeling about it—because one doesn't know whether the chance to hear a given thing may ever occur again—the habit of strict and strong concentration forms itself very quickly.

My system, had I been able to shape it into words, would have been described as "Grab it first, and think about it afterward, — think

(Continued on page 59)

Chapala Night-Sound

THE sound of lake-waves washes under me
A sense of rounded blocks, of masonry
Darkened with waters and with living green.
Once I was a lover bewildered on the earth,
Walking and stumbling from an accursed house
Where a body lay dead. Now I myself am lying
Enchanted horizontal in a tower,
Far away, safe, between the sea and moon.

—Witter Bynner.



Operatic survivors of the "recent, distressing San Francisco disaster." At the far left is Nahan Franko and next to him stands Edyth Walker, carrying her wardrobe. Holding her bag in the center of the picture is Mme. Sembrich, and on to the right, leaning on the train's bumper, is Caruso, carrying an autographed picture of President Roosevelt which he used in passing the fire lines.

THE FAMILY ALBUM

"An organization of which the city has reason to be proud—the Women's String Orchestra, founded in 1896 by Carl C. Lachmund, its director, and now in the third years of its existence."



May, 1929



Brown Bros.

"A new portrait of Olive Fremstadt, Metropolitan prima donna whose Isolde has been an outstanding performance of the current season."

Page 15

A TROUBADOUR EN ROUTE

By Eastwood Lane

TROUT FLIES, A
STRADIVARIUS,
AND
TWO STRANGERS
MEET IN A
SMOKING CAR

THE Adirondack train crossed the Black River Bridge at Watertown and puffed out into the open country. It was a beautiful June day and rare indeed to me, for it marked the first of ninety more days to come for unlimited indulgence in a pastime that some men and nearly all women regard as an incomprehensible bore—fly-fishing for trout.

As we chucked along, the somewhat too lush comfort of the red plush seat, coupled with the desire for a cigar, sent me to the Smoker ahead. There were only a few occupants; one of these just ahead of me, a man of perhaps seventy, was sprawling in angular physical adaptation to the luxury of two-faced seats. His faded blue collarless shirt was unbuttoned, revealing a scraggy neck peaked by a prominent Adam's apple. His sharp nose, narrowly dividing surface-blue but good humorous eyes, marked him for the up-state Yankee. He seemed placidly unaware of the bit of tobacco leaf on his under lip, which remained undisturbed whenever he took a swig from a bottle,—an intermittent performance.

His sense of well being ripened noticeably; his eye catching mine, became potentially conversational. He hummed a bit of a tune, and, moved by further lyrical impulse, removed a crude coffin-shaped box from the rack above his head which he opened revealing a wine-brown, somewhat dilapidated-appearing fiddle. He plunked the strings with his thumb,

MOVED BY A LYRICAL IMPULSE
... HE TIGHTENED THE BOW
AND DREW IT OVER THE
STRINGS, EXTRACTING A MOST
DOLOROUS SOUND. . . .

peering into the F holes with simian gravity. Satisfied, he tightened the bow and drew it over the strings, extracting a most dolorous sound while he screwed the pitch into roughly approximated fifths.

The instrument at length tuned, he broke into a scratchy jig, thumping out heavy insistent time beats with the heel of his left boot. Upon finishing the piece and seeing my approval, he opened amenities without reference to his performance.

Opinions were mutually compared on the weather, music, liquor and fishing. The troubadour, having regaled me with wine and song, presented me in lieu of woman, with his genealogy. It appeared that he was Johnny Van Zandt of the South Russell Van Zandt brothers, who played to all the big dances in the North Country. He admitted that while there were other "orchestras" in the district, they were invariably mentioned in disparagement with the Van Zandt organization. Music, it seemed, had "come natural" to the Van Zandts from childhood.



The train rocked along, tooting often enough to set the farmer's clocks and stopping now and then at a station, while the engine sighed and panted, recovering its breath for a renewal of the journey. Taking color from the passing terrain, Johnny's fiddle now broke into gay and lilting "Green grow the rushes O." After this, his program developed a violent variant in mood, for his next offering had but little warmth, even though it sang a vacant chair in the family circle. Johnny played "Where is my wandering boy tonight" with interminable and rasping *largo*. His resinous delivery of this doleful interrogative was depressingly effective, leaving little doubt as to the dark and sinful pursuits of the lad in question, and pointing the probability of his wretched end.

"Station's Bonyparte Lake!" shouted the conductor, through a whorl of smoke and steam. Several fishermen and campers left the train, while a boisterous crowd of French-Canadian lumberjacks got on, doubtless headed for a new timber cutting job farther up the line. The railway now followed the shore of the lake for some distance and Johnny pointed out an historically famous spot, a wooded knoll overlooking the blue water, where Napoleon's brother, afterward King of Westphalia, made for a time his wilderness retreat, surrounded by a retinue of countrymen. Johnny related how his great grandfather, a frontier hunter, had helped the French build their lodges, also acting as their guide in hunting and exploring expeditions. One of their number had brought a violin with him from France, and upon his departure for home he gave it to the pioneer Van Zandt as a part-payment for services rendered. A century is but a tranquil hour in a fiddle's life. Here was I, listening to that same instrument. It had, conceivably, echoed merry *bourées* and *chansons* in Burgundian vineyards in the reign of the none-too good Louis XVI: now, tucked lovingly under Johnny's chin, it appeared serviceable as an heirloom for many generations of Van Zandts to come.

ASCENDING the Adirondack plateau, the engine's efforts grew more audibly laborious. The country had a wilder appearance. On either side streams rushed tumultuously over shallows; deep forests alternated with burned over tracts marked with blackened totem-like stumps. Johnny's fiddle took a melancholy turn for a time, playing Stephen Foster and Civil War melodies. These he followed with some tunes unknown to me that were stamped with delightful Elizabethan quaintness and charm. All he could recall of their origin was that his father and grandfather had played them. I asked him to let me jot one down which I particularly liked. This proved none too easy, for he could not repeat a detached phrase without repeating the entire piece from the beginning. When at length I had completed it, Johnny looked at the result with the proper amazement due a miracle.

"What the hell do you think of that!" he exclaimed. "So that's what I just played! I'd like to, show that to the boys tonight over in South Russell. I hope they'll be someone to meet me at Oswegatchie Station tonight when I get there, to drive me over. They're havin' the dance in the Odd Fellow's Hall

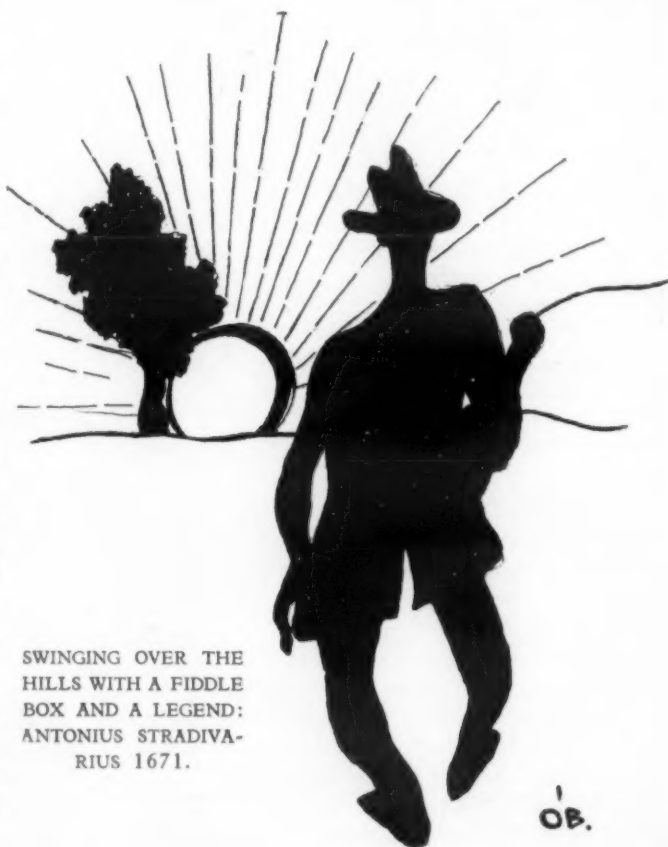
over the grocery; it'll probably last all night. We generally play 'Home Sweet Home' when the sun's comin' up—play it in waltz time. I wouldn't mind walkin' over there, but I got to guide a party tomorrow over Grasse River way, and Saturday night we're playin' another dance at Talcville. You know," confided Johnny, "I pick up quite a bit of money with this fiddle."

With creaking brakes, the train began to slacken speed. The first violin of the Van Zandts prepared to leave. He wrapped an old silk handkerchief around his instrument and tucked it lovingly back in its case. Putting on his coat and an old rusty, brown hat, he shook hands good bye with me.

"I'm gettin' off here, stranger," said Johnny. "You're goin' over Cranberry way, you say. Well the fishin' ain't what it was over there since it's been lumbered. Remember me to Nelse Howland if you see him. He's a good guide but kinda odd—he always fishes up stream with a wet fly."

Johnny swung jauntily off the train: apparently there was no one to meet him, and he stood for a moment, a lonely figure on the station platform. As we pulled out, I saw him turn and start up the road.

The western sky was now a blend of exquisite color and there remained only a copper-hued segment of the setting sun to light Johnny Van Zandt, swinging over the hills with a fiddle box on his shoulder and in that box his fiddle—and pasted in that fiddle the inscribed legend: *Antonius Stradivarius Cremona faciebat anno 1671*.—a legend which, spurious or authentic, was never to instil a rankling doubt; nor arouse inordinate pride of possession; nor erect a tottering castle of dreams in the contented heart of this North Country troubadour.



SWINGING OVER THE
HILLS WITH A FIDDLE
BOX AND A LEGEND:
ANTONIUS STRADIVARIUS
1671.



RING DOWN THE CURTAIN

The Last Page of Wagner's "Tristan und Isolde" Manuscript in the Composer's Own Handwriting.

ORCHESTRAL MASTER WORKS ✓

By Lawrence Gilman

NO. XIX—PRELUDE AND FINALE, "TRISTAN UND ISOLDE"

RICHARD WAGNER

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THE "composition-drafts" of *Tristan und Isolde* were not finished until July 16, 1859,¹ but the Prelude to the music-drama had been performed at Prague, under Hans von Bülow, on March 12 of that year—four months in advance of the completion of the opera itself. The Prelude was then played without the *Liebestod*, for the sufficient reason that Isolde's death-scene had not yet been composed: Wagner wrote the music of the third act at Lucerne between April 9 and July 16, 1859.

Wagner heard his *Tristan* Prelude played for the first time by an orchestra when he conducted it in Paris on January 25, 1860—"after the most unheard-of-torment, stress and toil." But he wrote Mathilde Wesendonck three days later that the occasion was "nothing more nor less than a festival. The orchestra was already fired to white enthusiasm and hung upon my eye, my finger-tip. I was received both by it and by the audience with endless cheers.

The sensation is quite immense; strange experiences . . . feuilletonists rushing to kiss my hand. I myself was deadbeat. On that night I took my last initiation into suffering: I must trudge on. The flower [*Tristan und Isolde*] has to open to the world."

At the rehearsals Wagner had found that the Prelude "was so inscrutably new to the bandsmen" that he had to lead his men from note to note "as if exploring for gems in a mine." Bülow, who was present, "confessed that the performances attempted of this piece in Germany had been taken on trust by the audience, but the music itself had remained entirely unintelligible." The Parisians, according to Wagner, were more responsive: "I succeeded," he wrote, "in making this Prelude understandable both to orchestra and audience—aye, people assure me it called forth the deepest impression of all."

* * *

Wagner prepared for the first

¹ Wagner worked upon *Tristan*—text and music—for three years, according to the calculations of Mr. William Ashton Ellis. Mr. Ellis assigns the "earliest prose-draft" of the libretto (disregarding the rumors of sketches made in the course of 1855) to the summer of 1856. The definite prose-draft was begun August 20, 1857, and completed September 18th. The music was begun October 1, 1857. The last pages of the fair copy of the orchestral score were finished August 6, 1859.

² The concert close written for the Prelude is developed briefly from themes that come to their fulfillment in Isolde's death-song (which Wagner had composed six months before) and takes the place of the last nineteen bars of the Prelude as it stands in the opera score; for those it substitutes twenty-five new measures. Von Bülow had supplied a close for the Prelude when he gave it for the first time at Prague in 1859, but Wagner's is the only one published.

³ William Ashton Ellis' translation (*Life of Richard Wagner*, Vol. VI). The German text appears in the *Sämtliche Schriften und Dichtungen* (Vol. 12).

Paris performance of the *Tristan* Prelude (the concert of January 25, 1860), an "explanation" of the music, and he wrote it out for Mathilde on the back of a manuscript piano transcription of the concert close which he devised at that time for the Prelude (It is this close which is used when the Prelude is played at concerts without the Finale²). Wagner's draft of the explanation is dated on his MS. "December 15, 1859." This is the familiar and rather extended gloss upon the Prelude that is included in Vol. VIII of the collected *Prose Works*. It has appeared upon analytical programs for many years as an interpretation of the original form of the Prelude, to which, of course, it does not apply. But Wagner afterward prepared another explanatory note, to be used when the Prelude (minus its Paris concert ending) was linked with Isolde's death song, the most interesting aspect of which is that it gives the title *Liebestod* not to the Finale,—as we do today,—but to the Prelude, while the Finale is called "Transfiguration" (*Verklärung*). This latter explanation, as used upon the program of a Vienna concert conducted by Wagner, December 27, 1863, is as follows:

TRISTAN AND ISOLDE

(a) PRELUDE (LOVE-DEATH)

Tristan as bridal envoy conducts Isolde to his uncle, the King. They love each other. From the first stifled moan of quenchless longing, from the faintest tremor to unpent avowal of a hopeless love, the heart goes through each phase of unvictorious battling with its inner fever, till, swooning back upon itself, it seems extinguished as in death.

(b) FINALE (TRANSFIGURATION)

Yet, what Fate divided for this life, in death revives transfigured; the gate of union opens. Above the corpse of Tristan, dying Isolde sees transcendent consummation of their passionate desire, eternal union in unmeasured realms, nor bond nor barrier, indivisible!³

The transference of the term *Liebestod* from the Prelude to the Finale, for which it has now become

synonymous, seems to have been brought about by Liszt, who gave the title to his masterly piano transcription of Isolde's death-song. Liszt found the term in the text of the love-duet in the second act, where the transported pair sing together the words: *Sehnend verlangter Liebestod!* ("O bitterly yearned-for death-by-love!" is Alfred Forman's English rendering. "Death through stress of love" is Mr. Ellis' attempt at an explanation of the word *Liebestod*.) Liszt used the momentous theme to which these words are sung as the introduction to his



transcription; but the theme itself, curiously enough, does not occur in that portion of the duet which is virtually identical with the music sung by Isolde over her lover's body—that "singing and soaring flame" which we know as the *Liebestod*, both in the opera and in the version for orchestra alone that is now almost invariably linked with the Prelude in the concert-room; music so drenched in sorrow and loveliness and exaltation that the world still shares Wagner's own wonder in the presence of it. "*Tristan* is, and remains, a marvel to me," he wrote candidly to the woman who had inspired it. "I am more and more unable to understand how I could produce such a thing." The mystery is still unsolved.

* * *

The hero (if such he may be called) of Gabriele d'Annunzio's *Triumph of Death* is conducted by his sympathetic author to Bayreuth, where he hears a performance of *Tristan und Isolde*. D'Annunzio describes his impressions of the Prelude and of Isolde's Death-Song in a passage remarkable for its success in translating musical sensations into prose:

(PRELUDE)

"In the shadow and silence of the place, a sigh went up from the invisible orchestra, a murmuring voice made the first mournful call of solitary desire, the first and confused anguish in presentiment of the future torture. And that sigh and that moan and that voice mounted from vague suffering to the acuteness of an impetuous cry, telling of the pride of a dream, the anxiety of a superhuman aspiration, the terrible and implacable desire of possession. With a devouring fury, like a flame bursting from a bottomless abyss, the desire dilated, agitated, enflamed, always higher, always higher. . . . The intoxication of the melodious flame embraced everything; everything sovereign in the world vibrated passionately in the immense ravishment, exhaled its joy and most hidden sorrow, while it was sublimated and consumed. But, suddenly, the efforts of resistance, the cholers of a battle, shuddered and rumbled in the flight of that stormy ascension; and that great spout of life, suddenly broken against an invisible obstacle, fell back again, died out. . . . In the shadow and silence of the place, in the shadow and silence of every soul, a sigh arose from the Mystic Gulf, a broken voice told of the sadness of eternal solitude. . . .

(FINALE: ISOLDE'S TRANSFIGURATION)

"The melody, become clearer and more solemn, consecrated the great funeral hymn. . . . The notes began to weave about the dead lover veils of diaphanous purity. Thus commenced a sort of joyous assumption, by degrees of splendor, on the wing of a hymn. 'How gently he smiles! Am I alone to hear that new

melody, infinitely sweet and consoling, that streams from the depths of his being, and ravishes me, penetrates me, envelopes me?' The Irish sorceress, the formidable mistress of philters, the hereditary arbitrator of obscure terrestrial powers, she who, from *Tristan's* ship, had invoked the whirlwinds and tempests, she whose love had chosen the strongest and most noble of heroes to intoxicate and destroy him, she who had closed the path of glory and victory to a 'conqueror of the world,' the poisoner, the homicide, became transfigured by the power of death into a

being of light and of joy, exempt from all impure covetousness, free from all base attachment, throbbing and respiring in the breast of the diffused soul of the universe. 'Are not these clearer sounds that murmur in my ear the soft waves of the air? Must I respire, drink, plunge myself, slowly drift in the vapors and perfumes?' All in her dissolved, melted, dilated, returned to the original fluidity, to the immense elementary ocean in which the forms were born, in which the forms disappeared to become renewed and to be reborn. In the Mystic Gulf the transformations and transfigurations were being accomplished, note by note, harmony by harmony, without interruption. It seemed as if all things there were dissolved, exhaling their hidden essences, changing into immaterial symbols. Colors never before seen on petals of the most delicate terrestrial flowers, perfumes of an almost imperceptible subtlety, floated there. Visions of secret paradises were revealed in a flash of light; the germs of worlds to be born blossomed there. And the panicky intoxication ascended; the orchestral chorus submerged the unique human voice. Transfigured, Isolde entered into the marvelous empire triumphantly. . . . 'To lose oneself, to throw oneself into the abyss, to become one with the universal soul: supremest rapture!'"

* * *

Tristan is unique not only among Wagner's works, but among all outgivings of the musical mind, because it is devoted, with an exclusiveness and concentration beyond parallel, to the rendering of emotional substances. This is the stuff of life itself; the timeless human web of desire and grief, sorrow and despair and ecstasy.

In this Prelude and its companion piece, the *Liebestod*, Wagner is at the summit of his genius. The terrible disquiet of the first, the "high, immortal, proud regret" of the second, its dying fires, its mood of luminous reconciliation, have called

forth the greatest that he could give. In the Prelude he has uttered, once and for all, the inappeasable hunger of the human heart for that which is not and never can be—not merely and grossly the desire of animal for animal; and in the death-song of Isolde he has prisoned forever that ancient wonderment of seers and poets at "the idleness of tears." He has steeped this sovereign music, with its immemorial pain and its soaring exaltation, in a tragic beauty so suffusing and

(Continued on page 41)



WILHELM RICHARD WAGNER was born at Leipzig on May 22, 1813, the ninth child of Johanna Rosina Bertz (or Patz) the wife of Carl Wagner, a clerk in the police courts of that city.

His boyish ambitions were in the direction of poetry and lyric drama but by the time he was seventeen he "chose to write overtures for grand orchestra" and his first, in Bb, was publicly performed on Christmas Day, 1830. His first opera, "*Die Feen*" was completed in 1833.

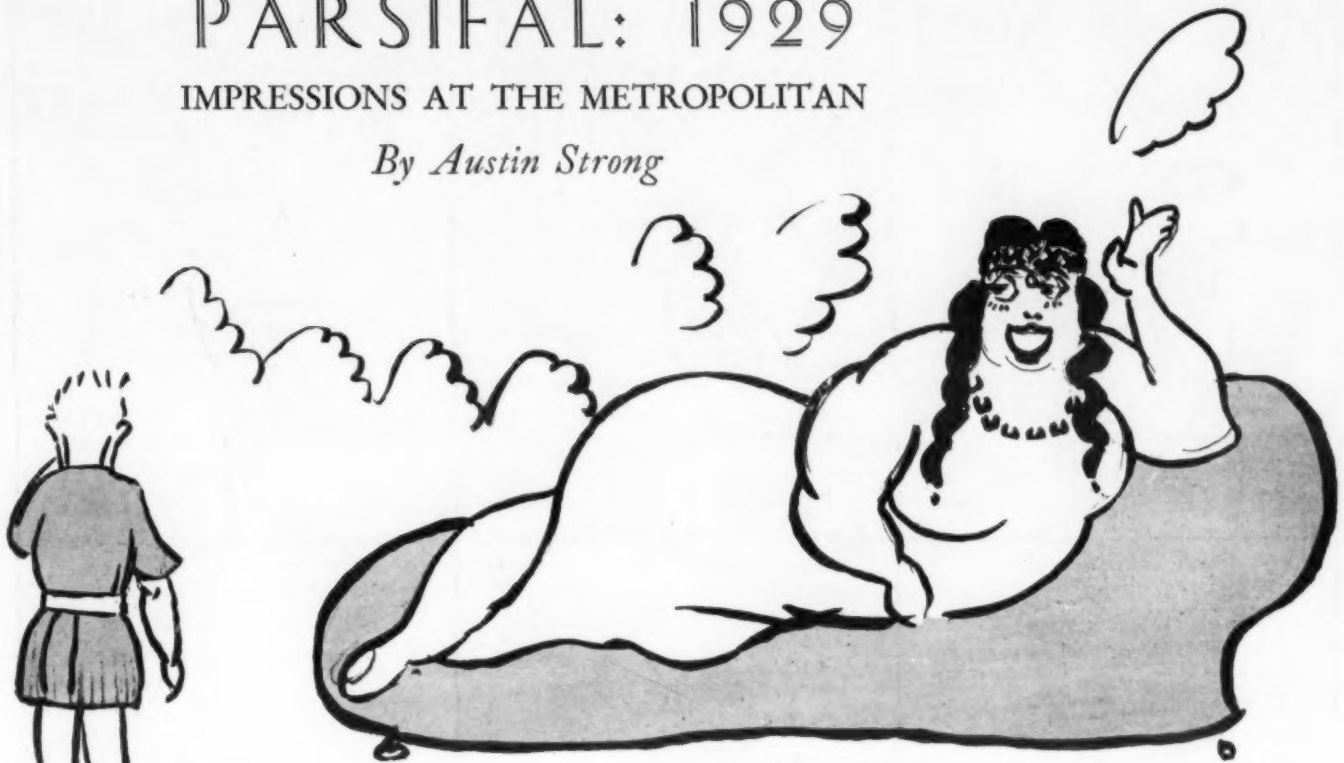
After conducting at Riga and working in Paris, he produced "*Rienzi*" in Dresden in 1842 following it shortly with "*The Flying Dutchman*." With an order for his arrest, on account of suspected political activities, hanging over his head, he fled to Paris in 1849. Subsequent first productions were: "*Tannhauser*," Dresden, 1845; "*Lohengrin*," Weimar, 1850; "*Tristan & Isolde*," Munich, 1865; "*Die Meistersinger von Nurnberg*," Munich, 1868; "*Das Rheingold*," Munich, 1869; "*Die Walkure*," Munich, 1870; "*Siegfried*" and "*Gotterdammerung*," Bayreuth, 1876; "*Parsifal*," Bayreuth, 1882.

In 1872 he settled in Bayreuth where he founded his own theatre. He died in Venice in 1883.

PARSIFAL: 1929

IMPRESSIONS AT THE METROPOLITAN

By *Austin Strong*



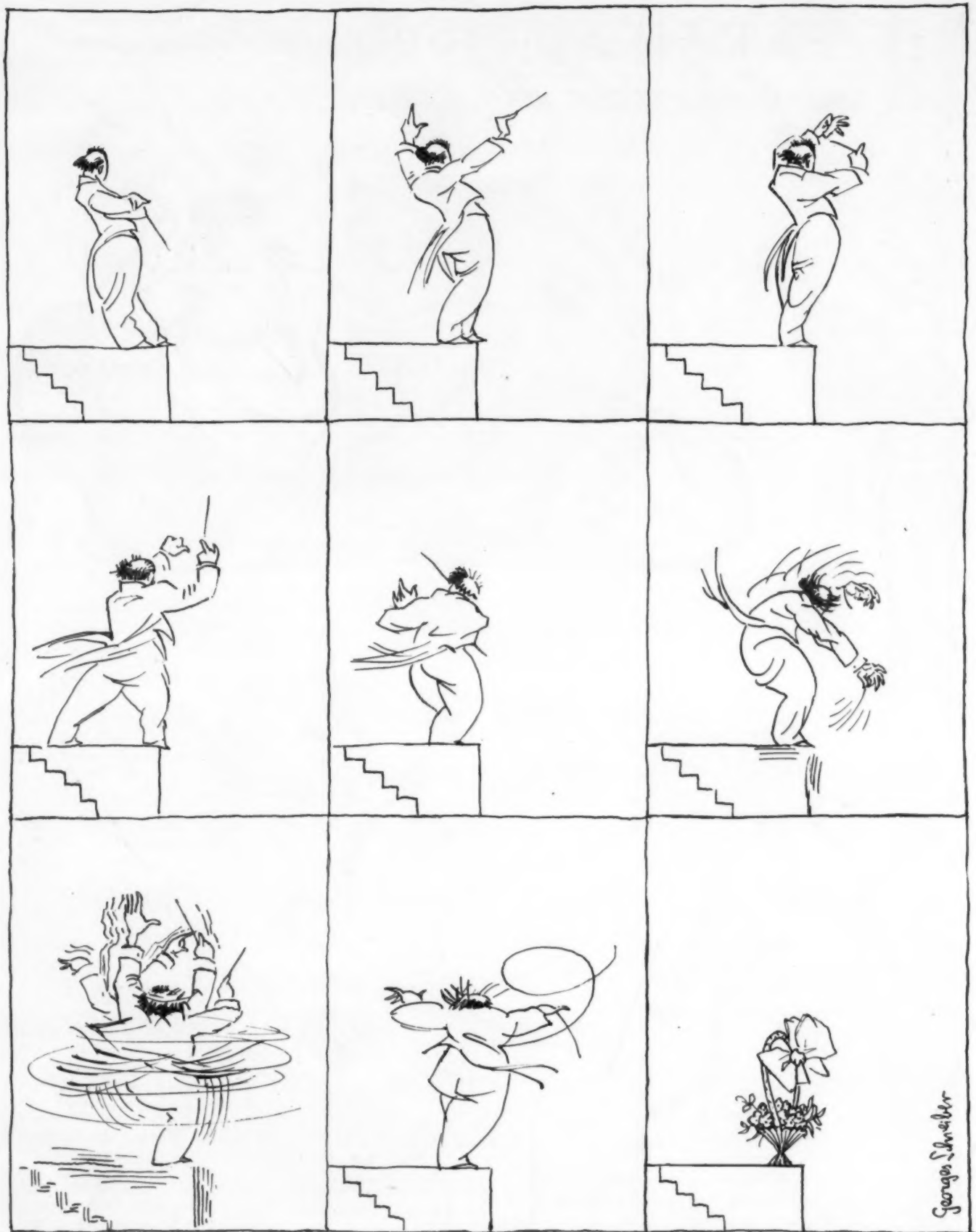
PARSIFAL'S TEMPTATION



GATTI'S KNIGHTS OF THE HOLY GRAIL.



A FLOWER MAIDEN



THE GUEST CONDUCTOR

Drawn for Musical America by Georges Schreiber

MONOPOLY AND MUSIC

WHAT A ONE-ORCHESTRA TOWN LIKE NEW YORK HAD TO PUT UP WITH LAST SEASON

By Irving Weil

NEW YORK, in the season of music just over, has had its first experience of orchestral monopoly in a big way—the phrase being what the financiers responsible for it would probably use. Doubtless these millionaires, who have thus applied the principles of modern banking and other commercial enterprise to the matter of supplying a metropolis with concerts, regard the results as thoroughly successful. Where before there were two orchestras, now there is only one; theoretically, therefore, double expense, conflict and confusion of aims, and duplication of effort have been eliminated, whilst the superior parts of two orchestras have been combined to make one that is better than either. But actually, and not theoretically, none of these things has occurred except that there is one orchestra instead of two. And to many people who are not big-business men, but merely life-long lovers of orchestral music as one of the two most absorbing forms of the art, the experience of orchestral monopoly has been deeply disquieting.

It appears to such people, of whom we happen to be one, that the first season of the Philharmonic-Symphony Orchestra produced a band that was obviously inferior to either the old Philharmonic or the New York Symphony; that the confusion of aims and duplication of effort in its direction were fatuous enough to be enormously greater than they had quite innocuously been before, and most important of all, that the concert-going public had to put up with a vital deterioration in the potentialities of its enjoyment of orchestral music both in quantity and in quality.

Not being a financier or a corporation attorney, we have no opinion about the worth of monopoly as a principle or device of economics, although as an ordinary citizen our experience has been that it always gave us a poorer article for more money than did the competitive system. But as a passionately interested observer of what has been going on in the world of music hereabouts and elsewhere for many years—as a participant, in a way, for nearly twenty of them—we have a very definite opinion about monopoly as applied to art. We are convinced that there is nothing which can do it more harm, whether the monopoly be that of the State or of a group of powerful individuals. It should not be needful to cite instances of the baneful effect of the thing, either in the past or now, for they are or ought to be well known. It should be unnecessary, indeed, to go any further than a reminder of the conditions that exist in the matter of monopolistic opera, say either in New York or in Paris. But the past season of orchestral music here provides its own horrible example.

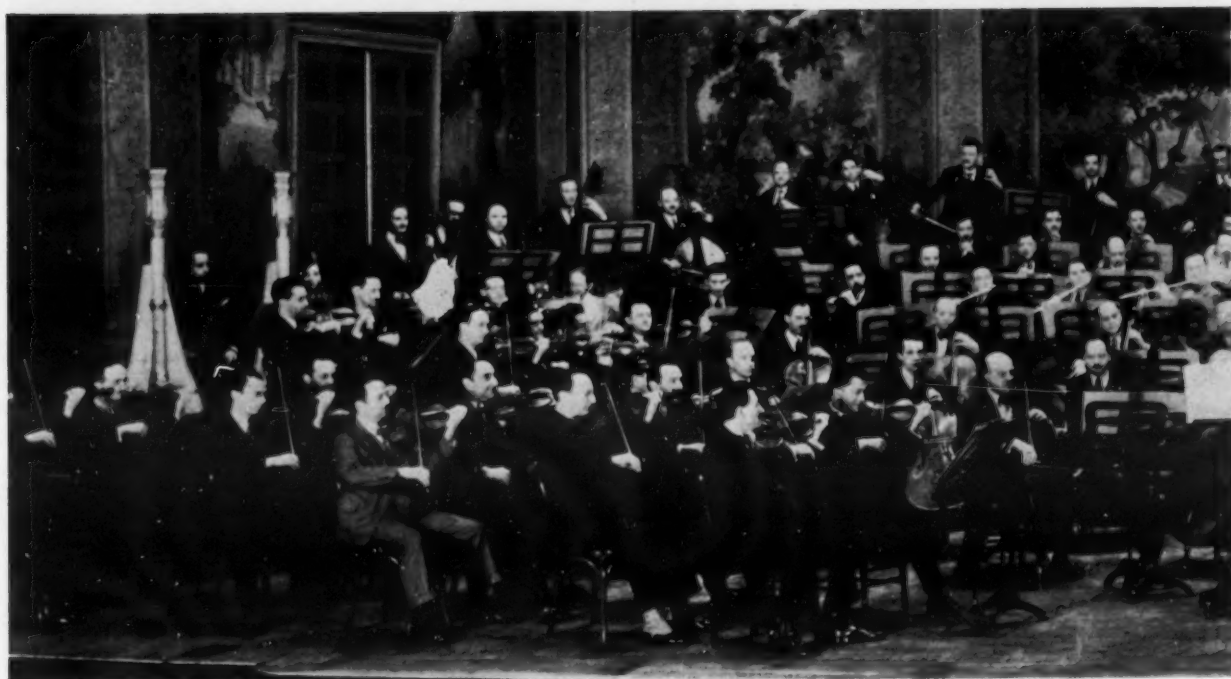
The Philharmonic-Symphony made shift to give more concerts than the old Philharmonic but it satisfied many fewer people, for it was forced to split up its subscription into small groups, each of which had no choice but to listen to considerably fewer concerts. Moreover, the burden of the general talk of additional concerts forced a sharp contraction of the repertoire. Programs were repeated much oftener than before so that even if a subscriber had wanted to go to a few extra concerts, he would have had to listen to what he had already heard.

The contraction of the repertoire had an effect that was as astounding as it was dismaying. The effect was this: New York, with its one orchestra, was deprived at a stroke of hearing almost a hundred different works of music that had actually been played the year before, when it had two. Stated in figures, the combined repertoire of the old Philharmonic and the New York Symphony in 1926-27 numbered 218 separate pieces of orchestral music, whilst the repertoire of the Philharmonic-Symphony was 120.

Just what this means ought to be obvious enough. Shutting out nearly a hundred compositions from the repertoire when it only numbered 218 at best is a reduction by close to half—which necessarily excludes from performance not only those desirable but not too "standard" items of the so-called standard list, but also a great quantity of both old and new music that ought to be presented for numerous excellent reasons. No conductor seems to be courageous enough, or wise enough, or to be willing enough to forego displaying his particular notions of interpretation, to let alone for a space the stock symphonies of Haydn, Mozart, Beethoven, Brahms, Schubert and Tchaikovsky, and the several symphonic poems of Richard Strauss. Add to these the stock overtures, and you have the staple bulk of a repertoire of so little as 120 works. And that is what New York had to put up with last Winter, to say nothing of the innumerable repetition of each of them, not only through the several series of concerts for different sets of subscribers, but actually all over again by different conductors, some of whom characteristically ignored the fact that other conductors had already played them.

A few typical examples of what happened will prove illuminating. Brahms's First Symphony, for instance, was played twice by Ossip Gabrilowitsch and then Clemens Krauss played it again, now four times. Willem Mengelberg, while the Schubert centenary was at its height, played the C-major symphony five times, but Arturo Toscanini coming to it later, played it three times more.





Mr. Gabilowitsch played the Tchaikovsky Fifth twice and then Mr. Krauss blandly did it again his way. Richard Strauss' "A Hero's Life," which Mr. Mengelberg never lets one forget was dedicated to him, captured two performances, but Mr. Krauss, with what seems something like a bit of effrontery under the circumstances, did it over again. We haven't sleuthed Wagner's "Tannhauser" overture through the 135 concerts of the orchestra's season, but it seems to us that nearly every conductor found a place for it. In a word, there was far, far more duplication of effort and confusion of aim this year than there had been with two orchestras each going its own way.

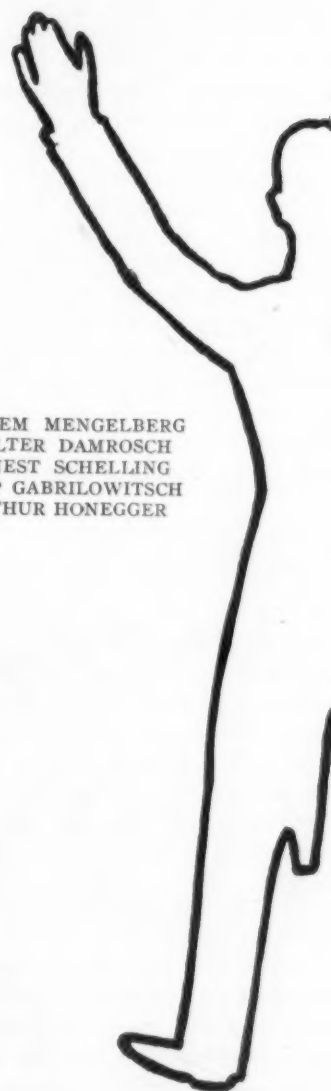
As a fact, there appeared to be no discernible aim of any sort whatever in the concerts of the Philharmonic-Symphony. The orchestra is supposed to be controlled by a board of directors or trustees. This is an unwieldy body of many members and there is, in addition, a governing board composed chiefly of prominent society women. We looked over the whole list of some sixty-odd names the other day and found not one of them to be that of a person professionally interested in music except in the case of the two members of the orchestra who have some sort of undefined representation, probably purely that of courtesy. How, then, can one expect any definiteness of aim, or any aim at all; any interesting or even reasonable policy or purpose?

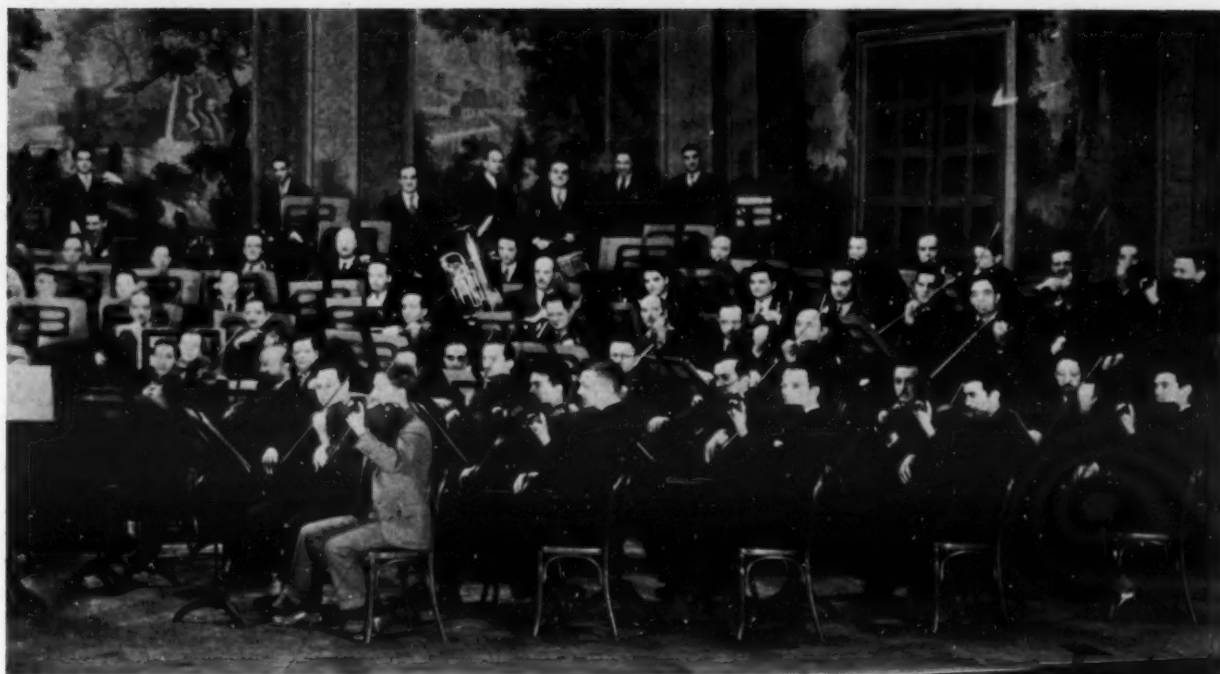
The Philharmonic-Symphony has a long, doubled name but it is really an anonymous orchestra. It no longer has any distinctive entity. It is neither the Philharmonic nor the Symphony. It is neither Mr. Mengelberg's orchestra, nor Mr. Toscanini's, nor anyone's else. It is nobody's orchestra. Last season it not only had these two conductors, it also had eight others. Possibly the practice of putting it into the hands of guest directors for the greater part of the time has had something to do with making it the non-

"THE PHILHARMONIC-SYMPHONY HAS A LONG, DOUBLED NAME BUT IT IS REALLY AN ANONYMOUS ORCHESTRA. IT IS NEITHER MR. MENGELBERG'S NOR MR. TOSCANINI'S. IT IS NOBODY'S ORCHESTRA"

descript affair it has become. And yet the Philadelphia Orchestra also has guest conductors but remains indubitably Leopold Stokowski's band. The whole question of guest directors is a vexed and perhaps a dubious one, but we rather imagine that the thing resolves itself into just how good a guest conductor is chosen and how many of him. The London Philharmonic, for example, has nothing but such guest conductors and not only thrives on the thing, but continues to be distinctively the London Philharmonic. However the Philharmonic-Symphony last season unquestionably had far too many, and their

WILLEM MENGELBERG
WALTER DAMROSCH
ERNEST SCHELLING
OSSIP GABRILOWITSCH
ARTHUR HONEGGER





... "ITS FIRST EXPERIENCE OF ORCHESTRAL MONOPOLY IN A BIG WAY. DOUBTLESS THE MILLIONAIRES WHO HAVE THUS APPLIED THE PRINCIPLES OF MODERN BANKING TO CONCERTS REGARD THE RESULTS AS SUCCESSFUL."

characteristics were too diverse; moreover, four of them at least were lamentably below par.

We feel certain that the headless and directionless activities of the Philharmonic-Symphony monopoly in New York would swiftly become quite the opposite were this monopoly to be suddenly and seriously menaced—if a new orchestra should be started with a conductor of the capability and personality of the Karl Muck of the old days, for example, or Mr. Stokowski or even Albert Coates to give it individuality and a definite purpose. And if monopoly is to continue with the generally flabby results of last season—an orchestra

steadily declining in efficiency and a stale and repetitious repertoire—if these conditions go on, we venture to believe that a new orchestra will be inevitable.

The critic who complains about things in the way that we have here been complaining is sure to have the word de-

structive flung at him, overworked though it may be. We don't mind the word because our experience is that whenever it comes our way, it means that we have touched a sore spot with the salt of truth. However, it is easy enough to make a few suggestions for the improvement of what a monopolistic orchestra has been doing, or not been doing, for New York, even though such suggestions may not be received in precisely the pleasantly constructive spirit in which they are intended.

The present orchestra needs an immediate and somewhat drastic overhauling in regard to certain parts of its personnel. Contrary to the official announcements at the time, the combination of the Philharmonic and the old New York Symphony did not by any means absorb all the best players in each. The existing band is excellent in the first-violin and 'cello sections, but in nothing else. The second violins and the violas need bettering, but the woodwind and the brass need much more than that. We never had a solid attack or release, or a really round and full continuous wind tone throughout the season. The first oboe and clarinet and the first trumpet are scarcely to be improved, but one can go no farther in that strain. The horns are actually undependable and the flutes are uncertain enough always to make one nervous..

Aside from the renewed upbuilding of the band itself, we believe something that shall have plan and purpose ought to be done about the orchestra's repertoire for another season. If Mr. Toscanini is to be the principal conductor, as we are now given to understand he will be, then what he elects to play should not be duplicated by any one else during the three

(Continued on page 54)

ARTURO TOSCANINI
CLEMENS KRAUSS
BERNARDINO MOLINARI
FRITZ REINER
HANS LANGE



EAVESDROPPINGS

SOME OF THE FORTNIGHT'S INTERESTING
REMARKS OF OUR CONTEMPORARIES



“MUSICAL education,” said Mr. Damrosch, “is today being recognized as an integral part of all general education. Compare the role that music now plays in the public school curriculum to the role it played when I went as a boy to grammar school. Nearly every child attending school today is either a member of the school glee club or the school orchestra. If he has no particular musical talents of his own he learns to know and appreciate good music from hearing it constantly about him. When I went to school, on the other hand, music was a thing apart—a thing for the talented few.”—From an interview with Walter Damrosch in *The New York Evening Post*.

* * *

IT WAS on Good Friday two hundred years ago that Bach first produced his great work (the St. Matthew “Passion”) at the Thomas School, Leipzig, and it was on March 11, a hundred years ago that Mendelssohn revived it after it had been lost to the world for fifty years.

Behind that revival there is a romantic story. A Berlin musician, Zelter, one day attended the sale of the effects of a cheese merchant. For a trifling sum he bought a quantity of waste paper which lay forgotten for some time. When Zelter examined his purchase he was amazed to find among the papers and documents the score of Bach’s long-lost “Passion,” complete from beginning to end.

The great work, however, had been brought back from oblivion only to run a worse danger. Zelter had a fondness for simplifying music, actuated by the misguided idea that he was popularizing it. He proceeded to apply this process to Bach’s “Passion,” declaring that the recitative portions were too complicated.

Fortunately, Felix Mendelssohn was one of Zelter’s pupils, and his enthusiasm for Bach’s music caused him to view Zelter’s proposal with horror. With the help of his grandmother he succeeded in getting a copy of the closely-guarded score, and immediately got it put into rehearsal.

With the help of his actor friend, Devrient, he succeeded in persuading the unwilling Zelter to put at his disposal the musical resources of the Berlin Singakademie, and the performance was given. Mendelssohn conducted and Devrient sang the words of Christ. Thousands were turned away and the work made a profound impression.—*The London Sunday Observer*.

* * *

IF acrobats made only a minute percentage of the mistakes that musical performers make there would be few live acrobats.—*Musical Courier*.

THERE was indeed very little of the theorist about Debussy. He was so entirely the artist that the surprise is that he should ever have concerned himself with written criticism at all.

He was impatient of the education offered at the Conservatoire because he was in love with “the spontaneity we find in nature and true art.” He was bold in declaring that “music should humbly seek to please,” that its “beauty must appeal to the senses, must provide us with immediate enjoyment, must impress us or insinuate itself into us.” Hence his defence of Massenet and hence also the withdrawal of his sympathies from the intellectual outlook of Vincent D’Indy and his school. But he distinguished between seeking to please and “the wretched task of pandering to the public,” and the question left undecided as usual is: Whom should music seek to please? If the public must not be pandered to, and the critics (that is, of course, the other critics) know nothing about music and really hate it, and academic-minded people are not worth pleasing, who is left? Presumably only the artist himself, and that brings us back to the point from which the bold declaration started. Was there ever an artist, good or bad, who did not succeed so far?—*The London Times*.

* * *

MUSIC today, as Mr. William Boosey has been reminding us, is passing through a revolutionary phase. Except, he says, for educational works the printed copy of music has ceased to exist.

Explaining the position, in an interview yesterday with a representative of *The Observer*, he stated that what has happened is that in the last fifteen years the sale of sheet music, with the exception of educational music, has fallen by at least one-half to three-quarters.

“The good class of music,” he said, “always had a very small sale compared with popular music, and, therefore, it is the popular music that has suffered most. The position today is entirely owing to the popularity of gramophone records. These records are extremely artistic and very well done; and the public, which is a lazy public, prefers to hear a good interpretation on a good record rather than a bad performance on the piano.

“Where it is so very serious for the composer is that he got a far bigger profit on sheet music than he gets on gramophone records, because the Government took away his real copyright in records and insisted upon his selling in an open market at a fixed percentage.”—*London Observer*.

MEN make up at least half our audiences. Many of them are the so-called ‘tired business man,’ not the professional, amateur or student musician. These men are not ‘dragged’ by their wives to the concert halls. They often come in groups of their own sex, or even alone.

“This is a contrast to the situation of a few years ago, when the house was dotted with groups of women accompanied by one apologetic male, pressed into service as escort. Men are more and more interested in music and often like to dodge the social aspect of a concert by coming alone so they can really listen to the music, without any necessity for making polite conversation.”—Wilfred Heck of Carnegie Hall in *The New York World*.

* * *

IN the nineteenth century the only divergence of musical aim that had any real importance was the traditional one between Germany and Italy. To-day we seem to be moving towards conditions in which divergences no less acute will develop in all directions. One of them is a new form of insularity that is developing in the ranks of each separate musical community.

The first symptom is the confident assumption that the verdict of one’s own community is final—that, if it differs from that delivered elsewhere, the communities concerned have been tricked and are wandering in outer darkness. For some years Paris suffered acutely from that form of the complaint. What it approved was not only good, but so good that even to prove its goodness was an impertinence. What it did not approve was so bad as to justify the most opprobrious epithets. Yet it is English musical opinion that is at the moment most exposed to the bacillus of insularity, because of its comparatively recent assertion of independence. Owing chiefly to the surfeit of novelty administered to it a few years ago, and to the overwhelming conservative predominance in our criticism, our musical community is at present a reluctant listener to contemporary music—not that it shows overmuch eagerness for any other music!

The best criticism of the Continent is exercised over certain personalities and reputations, over new formal theories, over new aesthetic tendencies. Alas! it is spending its energy in a lost cause, for England, on the strength of a few imperfectly rehearsed and sparsely attended performances of works long since absorbed into the Continental repertoire, has delivered her verdict. There are a few ‘good Europeans’ in our midst, but they are unrepresentative of our musical opinion which is becoming more and more insular.—Edwin Evans in *The Gamut*.

BEVERLY NICHOLS SPEAKS OUT

LONDON'S BRIGHT YOUNG MAN FINDS US PLEASING BUT
IN NO WAY GREAT

By R. H. Wollstein

I HAD to alter a preconceived idea on encountering Beverly Nichols. I knew of him as that immensely clever young Englishman who wrote "The Star Spangled Manner" and several other books of smart critico-observations; I had read several of the things he had written for our popular magazines, and knew he had been invited over here from London to edit "The American Sketch,"—and thus fortified with a list of his accomplishments, I had pictured Mr. Nichols as what in London is called "one of the bright young people." I was prepared to come away after hearing him talk, blinking from an incessant dazzle of calculated brilliance. Nothing could be further from the truth.

He is clever, but he does not exude wisecracks. He does not use words as a means of startling his auditor, and he never says "And how!" Beverly Nichols is young, quiet and philosophically inclined. His cleverness consists in a facility for wrapping trenchant truth in a cloak of wit, never in seeking the *outré*. When he gets very roused over what he's saying, he draws pictures on his desk blotter. He is slight of build, with a fairly Byronic brow, an amount of wavy brown hair, and extremely thoughtful gray eyes. He has just enough hesitation in his speech to show you you are getting absolutely newly minted thoughts, and not simply rattlings-off. He has been publishing his unique sort of critical best sellers since he was eighteen.

Mr. Nichols started put on his career with the ambi-

tion of becoming a professional pianist. When he was fifteen, he won first prize at Marlborough, in the school's contest for the best original composition. The prize-winning work was a piano opus, of some length, and much "influenced by Schubert." While at school, he plunged into theory, counterpoint, and orchestration, and wrote several quartettes that were played by the school orchestra, "the composer at the baton." He has never completely taken his fingers, so to speak, off the staves. He plays the piano very well, and composes occasional numbers for London revues. He is part composer of "Many Happy Returns," which ran last summer at the Duke of York's Theatre, and "whole composer" of "Picnic," an amusing revue which opened the new Arts Theatre. "The only

handicap about doing that," says Mr. Nichols, "was that the money gave out before we had hired our orchestra, and we had only two pianos and a flute. Scoring a whole revue for two pianos and a flute is no mean feat."

He thinks that by far the greatest figure in contemporary music is Stravinsky. He admires him and has entered into friendship with him. "Stravinsky is eminent as a thoughtful person as well as a master musician," says Mr. Nichols, "and I don't believe he is on the wane, although I find it fashionable to say so. To me 'Les Noces' is quite as stirring—though stirring in a subtler fashion—than Petruschka. Stravinsky said an interesting thing to me once: a thing that, if you think it over, reflects

(Continued on page 62)



... HE THINKS THAT BY FAR THE GREATEST FIGURE IN CONTEMPORARY MUSIC IS STRAVINSKY ... THAT "THERE IS NOTHING PSYCHIC ON PARK AVENUE," ... THAT "AMERICA HAS PRODUCED NOTHING GREAT IN MUSIC" ... "THAT SHE WILL NOT BE READY TO BEFORE 2129 OR THEREABOUTS."

KNIGHTS ON THE AIR

*Some Key-Hole Sketches
of Radio's Finest*



CESARE SODERO—THE UBIQUITOUS CONDUCTOR OF THE NATIONAL GRAND OPERA COMPANY, ALWAYS AFRAID SOMEONE WILL DROP A NICKEL IN FRONT OF THE MICROPHONE.



LIEUTENANT JOHN PHILIP SOUSA WHO RECENTLY SUCCUMBED TO THE LURE OF THE NBC. AT 75 HE HAS JUST COMPLETED ANOTHER CONSIGNMENT OF MARCHES.



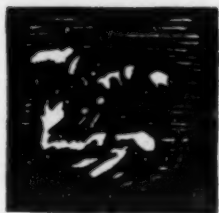
A LANGUID LATIN WITH A FONDNESS FOR CHAIRS. HUGO MARIANI, CONDUCTOR OF MANY FEATURES AND LEADER OF THE FAMOUS MEDITERRANEANS.



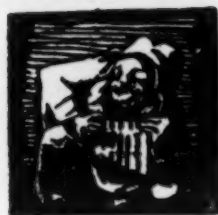
A RATHER COLLEGIATE PORTRAIT OF WALTER DAMROSCH CONDUCTING AN EDUCATIONAL PROGRAM FOR YOUNGSTERS FROM ALASKA TO PERU.



A BELIEVER IN THE INFORMALITY OF THE STUDIO. HAROLD SANFORD, WHO DISDAINS COATS, AND FOR EIGHTEEN YEARS WAS IN CLOSE ASSOCIATION WITH VICTOR HERBERT. HE CONDUCTS THE PHILCO PROGRAMS.



MUSICAL AMERICANA



By Hollister Noble

HOW WOULD YOU VOTE?

NOT content with possessing almost half a dozen opera companies, demon taxi drivers, Leopold Stokowski, the Curtis Institute, the Broad Street Station and some of the queerest apple pie in the country, Philadelphia goes and votes on its favorite orchestral composition.

The event was the annual balloting of the Philadelphia Orchestra's audience for the traditional "request" program.

For many years this Philadelphia audience has cast its votes and the rather remarkable development which stands out this year is the fact that since the season of 1921-22 these voters have six times chosen Cesar Franck's D minor symphony as their favorite.

There have been other favorites from time to time. The Pathetique was once a great leader in the balloting. So was the Fifth symphony of Beethoven. But this season Cesar Franck's work leads by a substantial margin the Beethoven Fifth, the C minor of Brahms, the Dvorak's New World symphony, and Tchaikovsky's E minor—to be followed—in sixth place—by the "Pathetique."

If the directors and program committees really have the musical interests of the dear public as much at heart as they profess to have them, why can they not occasionally place some of their program problems before the public or submit once or twice a year to public whims as Philadelphia does? Every great orchestra might quite profitably set aside two request programs each year: the public to decide what they wish to hear. This might not encourage the hearing of more modern music but it would heighten the interests of audiences, relieve the

poor conductors of program responsibilities for two concerts at least; and it might conceivably enlighten a program committee here and there.

Certainly any well equipped musical student might have presented the Philharmonic Symphony subscribers with more varied and representative fare than some of the musty and doubtful offerings they were repeatedly offered last year.

And along with this balloting for one's favorite music there might be some voting on "the most disagreeable music heard during the season." And it would not be amiss to play a whole program of *that* music. Then every one might be happy.

THE AMBASSADOR PLAYS

IN addition to knowing something about finance, surviving a term as vice-president and smoking an impossible pipe, General, ex-vice-president and now Ambassador Charles G. Dawes will soon be on the high road to fame. Reports have it that General Dawes has been practicing the violin again; that in honor of his approaching term in London the British Broadcasting Company is planning to broadcast the General's own creative composition, the far famed "Melody in A." And the great Associated Press has just reported with proper awe and rever-

ence that General Dawes on his recent visit to Porto Rico, entered his residence where one of the native boys had placed "Ramona" on the phonograph, and—

"He walked directly to the phonograph," remarks the astonished A. P. "but instead of silencing it lifted the needle and began the record again from the beginning. Then going to the piano, and standing before it he accompanied the phono-



AT HOME—COUNT JOHN McCORMACK HAS HIS VOICE FILMED AT MOORE ABBEY, COUNTY KILDARE, IRELAND

graph record to the end." (Dawes—a Massa, will wonders never cease?—Ed. note.) When the phonograph and the piano ceased simultaneously the servants vanished to other parts of the house, the General mounted slowly to his room and, again remarks the A.P., everywhere "there were muffled exclamations of 'Ave Maria,' and 'A Dios Mios.'"

MUSIC, WHERE ART THOU?

NOW that the movie boys and girls are taking up music in a serious way; now that radio stars are rushing into music halls, and the concert and opera people are taking the covered wagons for Hollywood's Film studios, along with quite a lot of other people we are not quite sure of what it's all about. The various departments in the Sunday papers reflect this confusion. Clambering through the papers on a recent Sunday morning we found one movie critic discussing John McCormack, music in the home, and how Irish folk songs will film; a music scribe went into a lengthy dissertation on the technic of broadcasting here and abroad; while a radio columnist devoted four fifths of his space to concert hall activities of the radio stars.

In short now that Charles Ray, Marion Davies and Beebe Daniels ("who has a voice just like Bori's" according to one press agent) are all studying voice; now that Count John McCormack is a motion picture actor; and John Charles Thomas is a vaudevillian at Keith's Palace last week with Baclanova, and the Revelers (who broadcasted for a year and then made a whirlwind concert tour of Europe); we are seriously considering incorporating in this paper a hardware department, a column devoted to portable garages and perhaps thirty or forty pages every issue on foreign finance, Western Electric stock, and the social activities of the Warner Brothers.

It's the only way we can keep up with the music news.

MUSICAL RACKETEERING

After digesting Chicago's comments concerning the omission of the Chicago Civic Opera to secure the further services of Henry Weber as conductor and of Marion Claire, his wife, as a leading lyric soprano for next season, we can find only two reasons why these artists were not reengaged. One of them is a conductor in the opera company; the other is a well-known soprano, also of the Chicago Civic Opera, whose laurels, such as they are, were being rather hard pressed by Miss Claire.

Curious, isn't it?

There was a tremendous piece of news we forgot last week and after bombarding the news agencies we finally recalled what it was. It's about Mme. Frances Alda and the "announced novelties" which she has just completed at Vitaphone's Eastern studios. Mme. Alda sings "The Last Rose of Summer" and "Home Sweet Home."

SOME MURALS ARRIVE IN A PHILADELPHIA MUSIC ROOM

THERE'S been quite a battle over the Delaware over the murals by Karoly Fulop painted for the music room of Philadelphia's Free Library. The murals, depicting the "Birth of Music" were ordered by an anonymous group of wealthy Philadelphians and when three of them arrived a fortnight ago (each twelve by thirteen feet), then the talk began. Wading through a mass of criticism and suggestion one gathers that no one knows just what they mean or are intended to represent.

Edward Alden Jewell, writing in the Times, isn't quite sure either.

"The central panel," remarks Mr. Jewell, "celebrates maternity. One adoring saint on the right is holding a violin and another is holding a baby that looks rather like another violin. The saints on the left side might be doing finger exercises on the piano."

There is another panel which has to do with "religious ecstasy." "In this panel," continued Mr. Jewell, "march maidens, each holding a silver heart in one hand. There are some rather overpowering male figures going along too, and these may be priests. In the middle is a large crucified Christ and there are some bells swinging—bells about the size that Mrs. Leslie Carter used to swing from so long, so long ago in Mr. Belasco's 'Heart of Maryland.'"

Mr. Jewell concludes that these murals form a restless hodge podge and though designed for a music room "there is no melodic line."

"Let us say that it (the design of the murals) is a fairly good uprooted modern musical chord slurred and fumbled by a maestro who partook of too many cocktails the previous night."

'COUNT MCCORMACK GOES TO HOLLYWOOD

One by one the kings depart—for Hollywood. The latest monarch to join the westward march of empire is Count John McCormack, who has signed a contract with the Fox Film Corporation to appear in a movie-tone film "of genuine Irish atmosphere." Count McCormack has cancelled his concert tour for next Fall and will devote most of his time to the production of this picture which is scheduled for a first showing next Fall. No definite story has been announced but the script has been awarded to Tom Barry, author of stage plays and films.

Count McCormack sailed recently for his home, Moore Abbey, County Kildare, Ireland. Early in August cameramen and a supporting cast will be sent to Ireland where the outdoor scenes will be filmed. Count McCormack will go to Hollywood in October to complete the picture. Irish folk songs will be heard in the picture and Count McCormack's well guarded words included the assertion that "the picture won't be highbrow, nor slushy, but perhaps like a McCormack concert. It will be romantic in aspect without lovemaking, unless the lovemaking is with my voice."



From that cradle of opera stars, Kansas City, comes Gladys Swarthout, mezzo-soprano, to join Mr. Gatti's forces next year. Miss Swarthout has served her apprenticeship with the Chicago Civic Opera, and will sing this summer at Ravinia.



THEY ENTER THE MET

Santa Bionda is not a native-born American, but she adopted this country when a very, very small girl. Her entire training has been in America and her lyric soprano has been heard with the San Carlo and American Opera companies. Her outstanding success with the latter was as Micaela in Carmen.

Eleanor La Mance, another mezzo, comes from the sunny south to join the trio of American girls entering the Metropolitan. Her native heath is Jacksonville, Fla., but the last few years have found her singing in Italy, Monte Carlo and Cairo. She made her debut about two years ago in Turin as Maddalena in Rigoletto.



400 TONS OF MASONRY
TOPPLE ON MARITZA

TO SAVE our readers a good deal of trouble we are supplying below a number of news despatches from various European centers which you will find in American newspapers during the summer months. These are all authentic and judging by past performances the New York Evening Post will probably print all of them.

SPECIAL TO THE NEW YORK

TIMES
HERALD TRIBUNE
WORLD
EVENING POST, ETC.

¶ Vienna, 5 P. M.—During a performance of "Cavalleria" at the great Vienna Bahnhof last night the proscenium suddenly collapsed and tons of girders and granite blocks rained down on Mme. Maritza's head. The great diva seemed non-plussed and one of her top notes wavered. Press and populace were enthusiastic.

¶ Vienna, 6 P. M.—During the first act of "Die Walkuere" in the Tiergarten last night a sudden storm blew down a large tree (belonging to Herr Hunding) pinning Mme. Lofman to the stage, fracturing her skull and crushing both arms. Mme. Lofman leaned over and whispered to the conductor:

"Can zey repair zee stage?"

"Yes, Madame."

"Zen go on wid zee show."

Later Mme. Lofmann suffered slightly from insomnia. The damage to the theater was about 50,000 semi-quavers.

¶ Vienna, 7 P. M.—Scarcely recovered from injuries received last week when Signor Belto threw a wicked glance at her, Mme. Coffini met with further misfortune in "Tosca" last night when a lock of blonde hair fell heavily on her right shoulder. Stunned and shaken the great soprano hesitated only a moment while a stage hand rebung the recalcitrant properly.

At the end of the performance physicians reported that Mme. Coffini had suffered only slight bruises on head and neck.

¶ Vienna, 8 P. M.—The Management of the Vienna

Bahnhof was severely criticised last night when not a single piece of stage property fell on Mme. Maritza. The management retorted that Mme. Maritza had failed to fall down a single flight of stairs throughout the performance; and had even failed to cut herself on any of the nails or jagged tin copings about the stage generously supplied by the management for that very purpose.

¶ 8:30 P. M.—The management and Mme. Maritza announce that there will be a benefit performance of "Tosca" tomorrow night with four free falls, a scenic collapse, five tumbles and a major accident.

JOHN CHARLES THOMAS AT THE PALACE

KEITH'S Palace Theater went highbrow last week—and even the lowbrows seemed to like it. There was John Charles Thomas, in excellent voice and a decided hit singing a different program at each appearance; there were The Revelers, singing beautifully a mediocre program, and there was Mme. Bacanova, that fiery Russian edition of Mme. Jeritza, who played in something or other . . . it didn't matter much . . . by Schnitzler, and sang in Russianized English after the playlet was done. She would be effective in anything.

There have been occasions in concert halls when we didn't like the way in which Mr. Thomas yearned towards the side boxes or gave evidence of other overdone stage manners; but there never has been a time when we didn't enjoy hearing him sing. At all events his whole performance at the Palace was admirably conceived and executed. He dispensed equally in his offerings of sentiment and sentimentality; but he patronized none of his songs, and least of all his audience. The result was some uncommonly beautiful singing.

A SOUTHERN CHAMPION

THE delicate young chap whose portrait you see in color on this page juggles pianos for William Carder, of Atlanta, Georgia. The little lad is only 6 feet, 9 inches tall and is waisting away—with a circumference 6 feet 3 inches. He is just 23 years old and is a puzzle to the doctors, weighing a mere 540 pounds.

This particular youngster has taken the place of five Mack trucks and 34 draymen.



A LITTLE LAD WHO LIKES PIANOS



NOTES ON NEWS

FLASHES FROM THE PRESS HERE AND ABROAD



SCHUBERT MEMORIAL ANNOUNCES WINNERS

As a result of the final auditions of the Schubert Memorial contest which took place on Wednesday, April 24th, with the Philadelphia Orchestra in Philadelphia and on Friday, April 26th, in Steinway Hall, New York, the following young artists were chosen as soloists for the season 1929-30.

Miss Phyllis Krauter, 'Cellist
Miss Ruth Posselt, Violinist

As only two awards were made, there will be but one concert early in December in Carnegie Hall, New York, at which these winners of the nation-wide contest will appear with orchestra.

* * *

AMERICA'S BROADCASTING BEST SAYS TOSCANINI

Toscanini, touring Europe with the La Scala company, and last week arriving in Vienna was asked why he was refusing to allow broadcasting of the performances of Verdi's "Falstaff" and Donizetti's "Lucia de Lammermoor," which they are giving at the Vienna State Opera. He replied:

"I regard radio as a classical discovery and, in America, I directed concerts which were thus transmitted to a wider public. But the fact is that in America the quality of radio transmission is incomparably higher than in Europe and permits of almost unimpaired projection. However, even in Milan I allow no broadcasting of opera from La Scala. Radio can transmit only half of an opera performance, with nothing of the acting, stage setting and stage direction.

* * *

BUSY MR. SCHMITZ

E. Robert Schmitz, French pianist, to say nothing of founder and president of Pro Musica, has just returned from abroad where he played a series of concerts in Holland and Italy. His summer activities will keep him busy until early October when he is scheduled to set out on an oriental concert tour to include appearances in Japan, Manchuria, The Philippines, Java, Sumatra and India. In June Mr. Schmitz will play in Seattle at a teachers' Association Conference, returning then to Denver where he will inaugurate a chamber music class for the Summer. In this he will be assisted by The Denver Chamber Music Quartet. After this session he will proceed to the Coast to play in the Hollywood Bowl, coming east after that for the fall meeting of Pro Musica.

The Polish State prize for music was given this year to Karl Szymanowski for

his string concerto. Szymanowski is the director of the Warsaw Conservatory.



SIMON BUCAROFF

* * *

PONSELLE'S DEBUT AT COVENT GARDEN

Charles A. Selden sent over an interesting despatch to the Times the other day concerning Rosa Ponselle's first appearance at Covent Garden where she is scheduled to sing Norma, her London debut, on May 28.

Ponselle's "first appearance" consisted of an early afternoon visit to Covent Garden. With Mr. Selden constituting an audience of one she sang "Annie Laurie" and several arias from "Norma." Her explanation was that she wished to feel the traditions of a house with such a host of famous artists and audiences to conjure with. According to Mr. Selden she remarked:

"I told my friends I wanted to test the acoustics and try my voice, but that was not the real reason. I really wanted to get emotional, to feel the historic traditions of the place and all by myself before the rehearsals begin."

Incidentally Ponselle borrowed a two foot rule from a stage hand, did some measuring around the footlights and explained exactly where she wanted the altar used in the first act of "Norma." Covent Garden is sold out for her first performance. For those unable to get tickets a radio program has been arranged, as the British Broadcasting Company will broadcast the opera.

THE COUNTRY WITHOUT A NATIONAL ANTHEM

WASHINGTON—A bill has been introduced in the Senate for the designation of "The Star Spangled Banner" as the national anthem of the United States of America. The measure was introduced by Senator Arthur Robinson, of Indiana, and is practically identical with that presented in the House of Representatives by Representative Charles Linthicum, of Maryland. The Robinson bill was referred to the Senate Committee on Library.

A. T. M.

* * *

BUCHAROFF TO COMPOSE O'NEILL OPERAS

Simon Bucharoff, the composer who won the David Bispham Memorial Medal of the American Opera Society of Chicago in 1925 for the American grand operas "A Lover's Knot" and "Sakhara," has turned to the works of Eugene O'Neill and is now considering setting "The Emperor Jones" to music. According to Mr. Bucharoff the American dramatist has awarded him the right to take any part or all of his plays and write the musical scores for them.

We quote Charles D. Isaacson in the Morning Telegraph:

"It came about in a curious way," Bucharoff confided. "I had asked Mr. O'Neill to collaborate with me in an opera—he to write the libretto and I the music. I had even gone so far as to outline the type of opera which I felt we could work out most successfully. The playwright considered the plan, and finally came to the conclusion that time and inclination conspired against that thought. Further correspondence ensued, and then came a suggestion from Mr. O'Neill:

"Why did I not take the existing plays and consider them for operatic material? I asked him if he had any preferences. Mr. O'Neill excused himself on the ground that he could not judge material for music. He deferred to my judgment. He asked me to pick one or more of the list for my purposes. Again I was on the defensive. I begged for time.

"The result was the blanket agreement, giving me the right to select one or all of his writings, to make into grand operas."

Mr. Bucharoff will conduct classes in piano playing, composition and orchestration in Los Angeles from June 24 to August 5th. Auditions will be held June 15. His operas have been performed by the Chicago Civic Opera and in German houses while his Tone Poems and ballet music from "Sakhara" were performed a number of times by the Philharmonic Symphony under Mengelberg.



"ONE MINUTE TO PLAY"

WHEREIN IS TOLD THE TRAGIC TALE OF
TENORS WHO HOLD LAST NOTES TOO LONG



By David Sandow

NO OTHER business, (well, art, if you will), is so dominated by the hour glass as is the business of broadcasting. The clock, apparently, is as essential to radio as, say, the microphone. Not even railroads are so punctually conducted; crack trains may some times miss a beat or two, but broadcasts never. Not as long as there are cut-out switches.

There is scant need to go extensively into details as to whys and wherefores. Broadcasting, despite its claims as an art, is fundamentally a business, . . . and a contract is a contract. If the manufacturers of Ebony Soap buy a portion of the broadcast day, no power on earth, (mechanical failures excluded, of course) can prevent the "Ebony Hour" from embarking on the ether lanes at the specified time, or rather instant. And if through some slight error of the Ebony conductor, the program should fail to terminate when the gong strikes there are those who will see that it does. For, in the next studio, poised and waiting is the "Groundless Coffee Hour." And a contract is a contract.

Now and then something will happen to spread an "hour" beyond the time limit. And there have even been instances when an "hour" has given up its time, or "seriously" curtailed it in the interest of more urgent broadcasts. (In the latter event due pains are taken to acquaint the radio audience with the sponsor's magnanimity.) But these exceptions merely prove the rule.

ISN'T all this a trifle exaggerated, you ask? The following gleaned from an NBC press release, captioned "Radio Conductors Devise Elastic Music," answers that and incidentally gives an idea of the lengths to which the broadcasters go to keep schedules intact: "Fire might as well destroy the world as to have an hour's broadcast last an hour and five minutes" we learn. "Time is the thing with radio programs. . . . A program must not end a second too soon or it must not hold the air a second too long." Reading on we find Harold Sanford, associate conductor of the NBC, saying, "Despite anything we could do at first, programs were just a little too long or a little too short. . . . The tenor would hold his high notes a second too long five times and we would be that much delayed. Other things would happen and we might be as much as five minutes late." Think of it!

As for the means devised to prevent such catastrophes the treatise informs us that "under a system developed by NBC conductors, Sanford among them, programs are invariably timed to the precise second. With musical programs, especially of the

popular type, the last three compositions are rehearsed so that they can be played for one, two or three minutes. When the time comes . . . it is a simple matter to see which version will finish out the program in the allotted time. With dialogue pieces certain lines are designated that may be eliminated in case of necessity without affecting the whole. Other lines are given that can be added if the occasion arises."

THE effect such practises must have on presentations can be readily understood. A conductor of broadcasts must perforce be a mathematician as well as a musician or dramatic director. Knowledge and the expert use of the stopwatch becomes as essential as skill with the baton or megaphone. Incidentally, herein it seems lies an unlimited source of alibis. The announcer also is harassed by this state of things. Unofficial timekeeper, as it were, the duty of keeping the conductor posted as to the time "left to go" usually devolves upon him. This, and the inadvisability of extraneous noises, has served to make him adept at gesticulation and signalling. He can almost always be seen (especially toward the end of a program) nervously pacing the studio, watch in hand, pausing only to glance meaningfully and imploringly toward the podium.

The code of broadcast punctuality recognizes no favorites. Its tenets are equally applicable to the mighty and low. Walter Damrosch during one of his demonstration lectures for educators last winter was compelled to sacrifice half a symphonic movement at the altar of the great broadcast god, Time. And on another occasion was forced to seek a landing place in the score before him in order that his orchestra could be brought home before the zero hour.

EXCESSIVE advertising in some of the radio programs sponsored by commercial listeners is causing concern in the radio industry itself," reads a dispatch in the New York Herald-Tribune. Now that the perpetrators also suffer, relief for the listener may be in sight.

THE Curtis Institute of Music, as followers of the better radio events are aware, has for some time been engaged with a series of meritorious programs broadcast on alternate Tuesdays over the Columbia Broadcasting System. Presenting artists from its student roster as soloists and in various ensembles, the Philadelphia conservatory has, through this series, contributed broadcast fare notable for sincerity, good taste and the best musical standards.

In the light of the foregoing, and be-

cause of its non-commercial character, it becomes exceedingly difficult to set down adverse impressions left by some of the programs, slight though they may be. These consist mainly of the sense of inadequate preparation in some of the participants, mainly among the singers, whose efforts in consequence have not shown to the best advantage. Others, however, have served to mitigate this feeling and the chamber music groups and orchestra have been delightfully surprising in their all-around professional competence.

CHARLES HACKETT and Richard Bonelli, now vieing with each other and now joining forces, garnered honors of a sort for themselves and the De Forest Hour on a Sunday evening not so long ago over the CBS. If Mr. Hackett experienced difficulties with some recalcitrant high tones his colleagues saw to it that the radio audience should not suffer for lack of them and both gentlemen sang well when discretion tempered exuberance. "Big" voices, especially like that possessed by Mr. Bonelli, call for extra wariness in the studios.

TOO long have The Continentals been neglected in these pages. The Continentals, a mixed quartet supported by full orchestra, have for many months concerned themselves admirably with operatic broadcasts similar in substance and form to the Sunday night concerts of the Metropolitan Opera House. Arias and ensembles are sung, and usually sung well, by the quartet, relieved by contributions from the orchestra. The hour also has its little element of mystery as indicated by its appellation. The afternoon which evoked this record brought bits from "Tannhauser," "Der Freischutz," "Carmen," "Marta," "La Forza del Destino," "La Gioconda" and others. The Continentals, reading from the highest voice down, are Astride Fjelde, Grace Leslie, Judson House and Frederic Baer. They and the orchestra are guided through their paces by Cesare Sodero.

THE Atwater Kent summer series got under way recently with Frances Peralta, soprano, and Francis MacMillen, violinist, as co-artists in the opening program and continued with Max Bloch, tenor, as soloist the following week. The first named coped successfully with some tuneful things, the second could have profited by more accurate double stopping and the last has been better heard at the opera. Josef Pasternack, as of yore, conducted.



RICHARD BONELLI

*Whose Radio Audience Over the CBS System Recently
Did Not Suffer for High Notes*

RADIO

THE TURN OF THE DIAL

*The time indicated is Eastern Daylight
Time unless otherwise noted.*

TUESDAY, MAY 28.

8 p. m. Recital by soprano assisted by concert orchestra. Saint-Saens, Gounod, Hahn and D'Indy. NBC System.

8 p. m. The Salon Singers in Russian program. NBC System.

8.15 p. m. United States Navy Band. Wagner, Sousa, Sullivan, Meyerbeer, Verdi. CBS.

10 p. m. Bloom's prize composition, "Song of the Bayou" and numbers by Leoncavallo, Verdi, Borodin and Gounod in The Voice of Columbia program. CBS.

WEDNESDAY, MAY 29.

7.30 p. m. Semi-classical concert by the La Touraine Orchestra. NBC System.

8 p. m. British program in the Mobil-oil Concert. Lois Bennet, soprano, Frederic Fradkin, violinist, Douglas Stanbury, baritone, and orchestra. NBC System.

10 p. m. Kolster Radio Hour. Symphony orchestra. CBS.

THURSDAY, MAY 30.

8.30 p. m. U. S. Marine Band concert. CBS.

10 p. m. Bamberger Little Symphony. Henri Marcoux, baritone, soloist. Grieg, Mozart, Debussy, Mendelssohn. WOR.

FRIDAY, MAY 31.

4 p. m. Pacific Little Symphony. The overture to "Tannhauser," the largo from Dvorak's symphony, "From the New World" and selections from Delibes', "La Source" in addition to works by Thomas, Tchaikovsky, Rachmaninoff and Liszt. NBC System.

8 p. m. Cities Service Hour. Semi-classical program. NBC System.

11 p. m. The Slumber Hour. NBC System.

SATURDAY, JUNE 1.

8.30 p. m. The Recital Hour. Contralto, pianist and harpist. WOR.

9 p. m. General Electric Hour. Nathaniel Shilkret, conductor. NBC System.

SUNDAY, JUNE 2.

12.30 p. m. Pro-Arte String Quartet and Georgia Standing, contralto. Haydn's "Frog Quartet" opens the program. NBC System.

1 p. m. The Concert Artists Hour. Genia Zielinska, Devora Nadworney, Giuseppe De Benedetto, Nino Fucile and orchestra. Operatic and concert program. NBC System.

2 p. m. Roxy Symphony Orchestra. NBC System.

3.30 p. m. The Riviera String Quartet. Schubert's Quartet in A Major. NBC System.

4 p. m. The Cathedral Hour. Music of a cathedral service. CBS.

4.30 p. m. The Maestro's Hour.

Weber, Hadley, Gluck, Mozart, Sodero and Verdi. NBC System.

5.30 p. m. American song cycle in the Twilight Voices hour. NBC System.

7.30 p. m. Arcadie Birkenholz, violinist and The American Singers. Dvorak, Kreisler, Wieniawski, Sarasate and MacDowell. NBC System.

7.30 p. m. "At the Baldwin." NBC System.

9.15 p. m. The Atwater Kent Hour. The Atwater Kent Male Quartet and orchestra directed by Josef Pasternack. NBC.

10.15 p. m. National Light Opera Company. De Koven's "Red Feather." NBC System.

MONDAY, JUNE 3

8 p. m. The Musical Vignettes Hour. CBS.

8.30 p. m. "Marital" program in the White House Concert. NBC System.

9.30 p. m. Edison Records in George Eastman's favorite music. NBC System.

9.30 p. m. Sousa, his band and vocal soloist. General Motors Hour. NBC.

11 p. m. National Grand Opera Company. Sodero's "Ombre Russe," (second part). NBC System.

11 p. m. The Slumber Hour. Two movements from Beethoven's "Kreutzer Sonata" and numbers by Chaminade, Haydn and Flotow. NBC System.

TUESDAY, JUNE 4.

7.30 p. m. The Master Musicians. Orchestral program. Weber, Tchaikovsky, Delibes and Saint-Saens. NBC System.

8 p. m. Song recital by soprano with concert orchestra. NBC System.

9 p. m. The Salon Singers. NBC System.

WEDNESDAY, JUNE 5.

7.05 p. m. Rosalie Wolf, soprano and concert orchestra. Mozart, Tchaikovsky, Sullivan, Wood. NBC System.

7.35 p. m. Lolita Cabrera Gainsborg, pianist. Mendelssohn program. NBC System.

8 p. m. Julia Glass, pianist, Sigurd Nilssen, baritone, and orchestra, in the Mobil-oil Hour. Scandinavian program. Grieg, Sinding, Sibelius. NBC System.

10.30 p. m. Ernestine Schumann-Heink, Charles Marshall, Reinald Werrenrath, and others and the Chicago Civic Opera Orchestra furnish the music at the Radio Manufacturer's Association banquet. NBC System.

THURSDAY, JUNE 6.

8 p. m. The Recital Hour. WOR.

9 p. m. The Seiberling Singers in semi-classical program. NBC System.

9.30 p. m. The Sonora Hour. Program by recording artists. CBS.

10.30 p. m. Frieda Hempel. Albert Spalding and B. A. Rolfe and his orchestra will be heard in the opening of the

National Electric Light Association's convention. NBC System.

10 p. m. Godfrey Ludlow, violinist, and orchestra. The overture to "Die Meistersinger," excerpts from "Prince Igor" and two movements from Lalo's "Spanish Symphony." NBC System.

10.30 p. m. Toscha Seidl, violinist, male quartet and orchestra. The Libby Hour. NBC System.

4 p. m. The Pacific Little Symphony.

FRIDAY, JUNE 7.

Concert program. NBC System.

9.30 p. m. Philco's Theatre Memories. Jessica Dragonette and Colin O'More in operetta. NBC System.

11 p. m. The Slumber Hour. NBC.

SATURDAY, JUNE 8.

8 p. m. The Goldman Band. Pure Oil Hour. NBC System.

9 p. m. The General Electric Orchestra. Nathaniel Shilkret, conductor. NBC System.

SUNDAY, JUNE 9.

The list for Sunday, June 2, with the exception of program designations, applies also to this date.

MONDAY, JUNE 10.

8 p. m. The Musical Vignettes Hour. CBS.

8.30 p. m. The White House Concert. NBC System.

8.30 p. m. The A and P Gypsies in semi-classical program. Orchestra and tenor soloist. NBC System.

9.30 p. m. The General Motors Hour. NBC System.

11 p. m. The National Grand Opera Company. NBC System.

TUESDAY, JUNE 11.

7.30 p. m. Orchestral program by the Master Musicians. NBC System.

8 p. m. Soprano and concert orchestra. NBC System.

9 p. m. Choral program by the Salon Singers. NBC System.

11 p. m. The Slumber Hour. NBC.

WEDNESDAY, JUNE 12.

7.35 p. m. Piano recital by Miss Gainsborg. NBC System.

8 p. m. Orchestra and soloists in the Mobil-oil Concert. NBC System.

THURSDAY, JUNE 13.

8 p. m. The Recital Hour. WOR.

8.30 p. m. The U. S. Marine Band. CBS.

9 p. m. Organ Recital. WOR.

9.30 p. m. The Sonora Hour. CBS.

10 p. m. The Bamberger Little Symphony. Concert program with soloist. WOR.

OUT WHERE OPERA BEGINS

WITH FORMAL SEASONS CLOSED, RAVINIA BRINGS MUSIC TO THE WOODS

... "OUT UNDER AN OPEN SKY, ONE MAY LISTEN TO THE MUSIC. WANDER AROUND THE GROUNDS, AND PERHAPS MEET THE ARTISTS, THEMSELVES"...



... "FOR THERE IS NO DISTANCE, NO GLEAMING DIAMOND HORSESHOE TO DETRACT FROM REALITY AND ADD TO ILLUSION"...

OUT on Chicago's North Shore the trees are leafing, the birds are nesting, and the green grass is growing greener. All of which means Spring has come to the shores of Lake Michigan—but a surer sign than any of these is the tap tap of hammers and the buzz buzz of saws around and about Ravinia Park, where the "Opera House in the Woods" is being put in readiness for the Summer season of opera.

Soon Louis Eckstein's song birds will be in possession of Ravinia Park, and then for sure Summer has come into her own, and from Saturday, June 22, to Labor Day, September 2, Ravinia will weave its enchantment for Chicagoans and those from distant places who each year make their pilgrimage to this Mecca of music.

Into the ten and a half weeks of opera goes a year's work of preparation—with the result that the approaching season promises to surpass all that have gone before in brilliance. Bori, Rethberg, Claussen, Chamlee, Martinelli, Danise, Rothier are among the magic names that appear on this year's roster of singers. "The Sunken Bell," "La Rondine," "Ariane et Barbe-Bleue" are promised among the novelties, and "La Vida Breve," "The Secret of Suzanne," and "Mignon" are to be revivals which will bring back favorites in much-loved roles.

Were one to ask where lies the charm of Ravinia, one would be answered that it is in the intimacy of the theatre, and the informality of the surroundings. Out under an open sky, one listens to the music, and between the acts may wander about the grounds and meet, perhaps, the artists themselves. There is, at Ravinia, a peculiar liason between the artist and the

listener that can be found nowhere else. And because of this has grown up the policy of Ravinia.

The singers must be more than singers—they must be actors. They must look their parts as well as sing them—for there is no distance, no background of elaborate sets, intervening proscenium between stage and audience, no gleaming diamond horseshoe, to detract from reality and add to illusion as is found in formal opera houses.

Especially welcome are artists like Lucrezia Bori, whose absence last Summer was keenly regretted by her many admirers. Mme. Bori will be here for the entire season. W. J. Henderson, dean of American music critics, in a recent discussion in *MUSICAL AMERICA* of the status of present-day singers compared to the divas of the Golden Nineties, declared: "Lucrezia Bori often reminds me of Emma Eames at her best and quite as often rises to dramatic heights which recall Nordica in her Italian roles."

Elisabeth Rethberg, "who," he continues, "would have been able to maintain a position of importance even among those memorable singers because of the sheer beauty of her voice and the general excellence of her art," will return for her fourth consecutive season.

Yvonne Gall, favorite prima donna of the Paris Grand Opera and Opera Comique, who in the past two seasons has endeared herself to the Ravinia public, returns this year, and Florence Macbeth, endowed with charm and a coloratura voice again assumes the roles in which she is already known and liked.

Ravinia is invariably as rich in tenors as in sopranos. Giovanni Martinelli, whose stirring vocal and dramatic powers are acclaimed by a large and

enthusiastic following: Edward Johnson, pre-eminent impersonator of romantic roles and singer-actor of penetrating intelligence; Mario Chamlee, luscious-voiced and clever delineator of character parts; Armand Tokatyan, who has steadily and deservedly grown in popular favor; and Jose Mojica, whose detailed study of his roles renders them individual and outstanding, will all be on the boards this Summer.

Julia Claussen and Ina Bourskaya, contraltos whose portrayals add distinction to the parts they enact, together with Giuseppe Danise and Mario Basiola, baritones, of splendid sonority and of histrionic gifts of the highest quality, add their names to the "all-star cast."

The important basso parts will be entrusted to such artists as Leon Rothier, whose elegance of bearing and polished vocal style characterize him as a distinguished exponent of the French school; Virgilio Lazzari, whose versatility ranges from the tragic intensity of the blind king of "L'Amore dei Tre Re" to the farcical capers of a Fra Diavolo brigand; and Vittorio Trevisan, operatic humorist par excellence.

The major tasks of conducting will again be in the capable hands of Louis Hasselmans, equally at home in the subtleties of French opera and the intricacies of Wagnerian music-drama; Gennaro Papi, who conducts without score quite in the Toscanini manner, in the Italian portion of the repertoire; and Eric DeLamarter, whose admirable directing of the symphonic and children's concerts provided a type of musical enjoyment without which a center of music would be incomplete.

And it is of no small significance that Ravinia has the Chicago Symphony Orchestra in the pit at every performance.

The chorus will be presided over by Giacomo Spadoni. Ruth Page and Edwin Strawbridge, lately returned from the Orient, will again head the ballet. The post of stage director will be filled, as last year, by Desire DeFrere.

"La Compañia Sommersa," by Ottorino Respighi, of the coterie of modern Italian composers, will be given during the season. The sylvan scenes of von Hauptmann's beautiful fairy tale are particularly adapted to a forest-encircled theatre such as Ravinia. Rethberg and Martinelli will appear here in the roles they created in the American premiere at the Metropolitan last January.

The long anticipated "La Rondine" will give the exquisite Bori an opportunity to delight hearers in one of her loveliest roles. The sparkling moments of this opera by Puccini suggest the same composer's "La Boheme," but the setting this time is a gay art students' ball of the Paris Latin Quarter and the azure coast of the French Riviera. Both Edward Johnson and Mario Chamlee are studying the leading tenor role, and Armand Tokatyan will continue in the tenor comedy role in which he gives an inimitable impersonation of an exaggerated long-haired poet.

It is expected that Dukas' "Ariane et Barbe-Blue" will be the third novelty of the season, if the Ravinia studio can accomplish the work of the scenery. Its last presentation was at the Metropolitan Opera House with Geraldine Farrar as Ariane and Leon Rothier as Bluebeard, which role will undoubtedly be entrusted to him at Ravinia. With book by Maeterlinck and music of the modern French Debussy style, the opera should prove of unusual interest.

As for revivals, an evening of pleasing diversity will be provided in a double bill, with Bori in both, comprising the swiftly moving little drama, "La Vida Breve," in the music of which De Falla has captured the spirit of Granada, and "The Secret of Suzanne," in which Wolf-Ferrari has deftly turned a bit of cigarette smoke into melody. Bori's "Mignon," which, according to a veteran New York reviewer, "has something that no other singer within the memory of this writer has brought to the role," will again tread her barefoot way on the Ravinia stage. Danise's art gives adequate reason for reinstating "L'Amico Fritz" in the repertoire. "Marouf," which scored such a hit last season with Yvonne Gall and Mario Chamlee and in which, incidentally, Chamlee made recent debut at the Paris Opera, will be heard again this summer.

While Monday nights have been designated as "concert nights," the management found it necessary for the past two years to use Monday nights chiefly for opera. The Thursday afternoon Children's Concerts will be continued as heretofore, under the supervision of the Ravinia Opera Club, and the Sunday afternoon concerts will again be dedicated to the music of all nations, which idea was so successfully supported by frequenters of Ravinia last year.

The complete list of artists and the repertoire follows:

THE COMPANY

Sopranos	George Chennovsky
Lucrezia Bori	Giuseppe Danise
Philine Falco	Louis D'Angelo
Yvonne Gall	Desire DeFrere
Florence Macbeth	Bassos
Margery Maxwell	Paolo Ananian
Lola Monti-Gorsey	Virgilio Lazzari
Elisabeth Rethberg	Leon Rothier
Tenors	Vittorio Trevisan
Mario Chamlee	Conductors
Edward Johnson	Eric DeLamarter
Giovanni Martinelli	(Concert)
Jose Mojica	Louis Hasselmans
Giordano Paltrinieri	Gennaro Papi
Armand Tokatyan	Wilfrid Pelletier
Mezzo-Sopranos and Contraltos	Chorus Master
Ina Bourskaya	Giacomo Spadoni
Julia Claussen	Stage Director
Gladys Swarthout	Desire DeFrere
Anna Correnti	Premiere Danseuse
Baritones	Ruth Page
Mario Basiola	Premier Danseur
	Edwin Strawbridge

NOVELTIES AND REVIVALS IN CONTEMPLATION

Mascagni	Wolf-Ferrari
L'Amico Fritz	Secret of Suzanne
Puccini	Respighi
La Rondine	La Compañia Sommersa (The Sunken Bell)
De Falla	Dukas
La Vida Breve	Ariane et Barbe-Blue
Thomas	
Mignon	

THE REPERTOIRE

In addition to the novelties and revivals in contemplation, the season's operas will be selected from the following standard repertoire:

Auber	Massenet
Fra Diavolo	Manon
Bizet	La Navarraise
Carmen	Thais
Charpentier	Montemezzi
Louise	L'Amore dei Tre Re
Donizetti	Offenbach
Don Pasquale	Tales of Hoffman
L'Elisir d'Amore	Puccini
Lucia di Lammermoor	La Boheme
Flotow	Madame Butterfly
Martha	Manon Lescaut
Giordano	Tosca
Andrea Chenier	Rabaud
Fedora	Marouf
Gounod	Ravel
Faust	L'Heure Espagnole
Romeo et Juliette	Rossini
Halevy	Barber of Seville
La Juive	Saint-Saens
Leoncavallo	Samson et Dalila
I Pagliacci	Verdi
Leroux	Aida
Le Chemineau	Il Trovatore
Mascagni	La Traviata
Cavalleria Rusticana	Rigoletto
	Ballo in Maschera
	Wagner
	Lohengrin

They Did Not Tell Me

They did not tell me there were dreams
Beyond the little dreams I knew.
(They did not name the silver streams
That I should walk beside with you.)

They did not tell me sound was sweet
Beyond the drip of summer rain.
(The sound of your beloved feet
That I should hear turn back again.)

They did not tell me there was prayer
That bowed the body to the sod,
Wherein the soul in its despair
Cried on a name that was not God.

They did not tell me there was breath
Beyond the fragile breath I drew,—
To call the spirit back from death—
Or cease forever-wanting you.

—Ethel Kelley.



PERSONALITIES

ACTIVITIES OF ARTISTS FROM OCEAN TO OCEAN



MARIE MILLER, who recently returned from a tour in Kentucky and Virginia, was a guest of honor at the annual luncheon at the Madrigal Club at the Hotel McAlpin, May 11th. Eight of Marie Miller's pupils will appear in concert during the next two weeks. She will sail for France July 18th, accompanied by two pupils, Miss Madeleine Courtney and Jaquelin Moore where she will hold harp classes during August and September.

MARY CORNELIA MALONE, Sembrich pupil, after a successful tour in Indiana, leaves shortly for engagements in Memphis, Nashville, Tennessee, and Clarksdale, Miss. Her accompanist is F. Arthur Henkel.

MAAZEL, the young pianist now touring Europe and to appear in this country next Fall, will feature a concerto written especially for him by Zador, the young Hungarian composer. Mr. Maazel has just made an exceptionally successful Viennese appearance.

FREDERICK BAER will appear as soloist with the Watertown, Conn., Choral Union on June 4.

MYRA HESS, who has just finished her biggest American tour of 42 concerts, sailed for Europe on the Majestic and will return on January 1st for another tour in this country. Her next year's booking include a Pacific Coast tour, engagements with the principal Symphony Orchestras, a Florida tour and many re-engagements.

Sailing on the same steamer was Carl Friedberg, famous pianist and pedagogue, who is going to his home in Baden-Baden, Germany, for a well deserved rest. Mr. Friedberg will return by October first for his master classes at the Damrosch and Juilliard Institutes and for many concerts and recitals including a Carnegie Hall concert.

LEONORA CORONA of the Metropolitan Opera Company recently completed a concert tour in her home state Texas. She returned the 17th of May and sailed that same evening for Europe where she is to appear in special guest performances at the Budapest Opera with Gigli of the Metropolitan in the operas "Tosca" and "Andre Chenier."

MILDRED DILLING, harpist, gave a pupils' recital Saturday afternoon, May 18, at her New York City studio, at which appeared Harpo Marx, of the Four Marx Brothers, famous musical comedy stars. After a successful season of concerts and teaching which the recital closed, Miss Dilling will leave shortly for Europe, where she will spend the summer.

MARIA KOUSSEVITZKY, leading soprano with the Pennsylvania Grand Opera Company and who scored very great success in three operas in Philadelphia during the last season, sailed for Europe May 23rd on the Rochambeau. She will visit France, Germany and Poland, and will sing in the Great Polish Exposition, and in opera at Poznan and Warsaw.

GRACE TERHUNE was winner of the recent young artists' contest for sopranos at the State Federation Meeting held at Jefferson City, Mo.



MARIE MORRISEY, CONTRALTO, WHO WAS RECENTLY HEARD AT TWO IMPORTANT SPRING FESTIVALS. IN CIN. CINNATI SHE WAS HEARD THURSDAY EVENING, MAY 7, IN MENDELSSOHN'S "ST. PAUL" AND FRIDAY EVENING, MAY 10 IN HONEGGER'S "LE ROI DAVID." AT THE CHICAGO NORTH SHORE FESTIVAL, HELD IN THE PATTEN GYMNASIUM IN EVANSTON, MISS MORRISEY WAS ONE OF THE SOLOISTS IN BACH'S B MINOR MASS.

MARIETTA BITTER, a leading member of the Salzedo Harp Ensemble and the Lawrence Harp Quintette and the Assistant Editor of EOLUS, the contemporary music review, sailed on May 11 for England where she will fill concert engagements. Miss Bitter will return to the United States the end of July for a Western tour.

YEATMAN GRIFFITH, responding to the many requests from foreign and American Artists and Teachers, will conduct his eighteen consecutive season Summer Vocal Master Classes in New York City at the Yeatman Griffith Studios, 52 West 70th Street, from June 17th to August 3rd.

Yeatman Griffith is a pioneer conductor of Summer Vocal Master Classes, which he has held since 1912 in London, England; Florence and Sorrento, Italy; The Hague, Holland; Paris, France; and the following cities of the United States: New York, N. Y.; Minneapolis, Minn.; Los Angeles, and San Francisco, Calif.; Portland, Ore.; and Beaumont, Tex.

LUCILLE LAWRENCE gave a recital on April 29th of music for the harp in Philadelphia at the Philadelphia Musical Academy where she will teach next season.

On May 4th the Lawrence Harp Quintette, Lucille Lawrence, Marietta Bitter, Grace Weymer, Thurema Sokol and Eleanor Shaffner, played in Washington, D. C., before Vice-President Curtis and a gathering of Senators and foreign diplomats. The Quintette will tour in the West during the summer.

META SCHUMANN'S recent activities included the presentation of Miss Adda Ward, soprano, in a Steinway Hall studio recital on April 19th, and Miss Arta Schmidt, mezzo soprano on May 8th. Miss Schumann assisted at the piano for both events. Miss Ward's offerings included a group of Schumann lieder, Gretry's "Plus de depot, plus de tristesse," from "Les Deux Avers," a group of French compositions, and three of Miss Schumann's songs, "Thee," "Nothing So Beautiful," and "June Pastoral."

Miss Schmidt's program included old Italian arias, German lieder, four songs by Reynaldo Hahn, and modern English offerings.

(Continued on page 41)

HOLDING OFF ON SUMMER!

WE DUST OFF THE BOX FOR COLUMBIA'S NEW SERIES AND A WINNER FROM BRUNSWICK

By Thomas Compton

JUST as the general apathy led us to suppose we were on the edge of the dog days, an innovation is sprung on us. For as the opening gun of the dead season, when the call of the wild causes the musical box to be left to accumulate summer dust. Columbia inaugurates a new series. With a growing list of instrumental sets from which to fill their Masterworks they have decided to give opera a look-in and, with two albums of "Carmen," have commenced the new Columbia Opera Series. Onto thirty sides they have managed to crowd the greater part of Bizet's Opera. For reasons which will leak out in the future the "Carmen" choice is a happy one. Recorded in Paris the cast is full of names familiar to habitués of the Opera Comique.

The outstanding feature of this set is, undoubtedly, the chorus work which has been recorded excellently. Where the soloists are occasionally too close to the microphone for the comfort of the audience, the ensemble have evidently been relegated to the background with the result that their efforts are beautifully balanced and in right relationship to the orchestra. The same cannot be said for the principals, particularly the soloists. The Toreadors song is ever a robust affair but should not be of the type about which it is necessary to send out a neighborhood warning before playing. Of the work of the principals, the best parts are in the two Carmen-Jose duets (Acts I and IV); Mdlle. Raymonde Visconti and Georges Thill have been faithfully recorded in well rendered passages. Mdlle. Visconti's "Habanera" over a good orchestra and a vivacious chorus takes the place intended for it in the whole.

FLORENCE EASTON, who after a singularly trying Metropolitan season, has just declared her intention of retiring (Gatti-Casazza insists it is only a matter of one year) and Mario Chamlee, who has just returned from a Paris experience for which the hackneyed "triumph" seems the only word, have made a couple of sides for Brunswick which, by virtue of both the singing and recording, deserve a little special attention. With the opera set becoming an institution, what is to become of these single record selections? Presumably the answer is that they will improve. The trouble with the complete opera albums is that, however well they are done, one can seldom expect a uniform performance. Casts are

not always entirely satisfactory and, curiously enough, in many sets to date the outstanding numbers are the weakest spots. So these stray oddments are often more than welcome as reinforcement, especially if they happen to be particularly well done—as in this case. Both the singers are in good voice and come out clearly.

If a season or two ago one had been asked to choose between Galli-Curci in Bishop's "Lo! Here the Gentle Lark" and the same singer in Solveig's Song, there is little doubt as to the former coming out on top. But Victor's double sides of this month show that there has been a change. The Grieg number is sung broadly and evenly whereas the decorative bits of the other are far from what we expected.

For those who like organized noise and plenty of it the Temple Scene from "Aida" has been specially designed. Over a not particularly reverent chorus Messrs. Martinelli and Pinza have what seems to be a furious altercation in their best Metropolitanian. At the first playing a tired business man punctuated the conclusion with a heartfelt "That's the stuff to give 'em." "Give who?" We have not seen the record since—which we consider to be the highest recommendation. As another link in the "Aida" chain Bruna Rasa and Goleffi (La Scala attachés) give more than the required dollar's worth in the duet in which the slave girl and her royal father melodiously indulge in their homesickness. The only possible thing against these four sides is an aversion to the opera in question—which, we believe, is affected in some quarters.

Ever since the Bayreuth "Good Friday Spell" discs the interest in Alexander Kipnis has been increasing—and rightly so, it seems to us. Here he is again in two Brahms lieder. These should go a long way towards broadening the somewhat limited audiences for these beautiful songs, to say nothing of confirming the previous impressions made by Kipnis and showing that we are getting close to the correct balance between a bass soloist and his accompanists.

THOSE interested in the fate of the piano on discs have much to mull over this time. Columbia has capped Chopin's Preludes with a complete album of the Nocturnes. While the mechanics have not been quite as kind to Godowsky as they were to Lortat, there is no doubt about the relative merits of the execution.

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ORCHESTRAL MASTER WORKS

(Continued from page 20)

transfiguring that our possession of it is endlessly renewed.

For *Tristan*, like all excelling master-works, becomes at every hearing a revival in the deeper sense, a thing as modern as tomorrow's dawn. "In great art are not only the hopes men set their hearts upon," wrote a sensitive student of imaginative values, "but also their fulfillment. For posterity, the passion of an age lives principally as a preparation for its poetry. And where but in poetry is the consummation? Where is to be found Dante's Paradise? Where, in all reason and sufficiency, but in Dante!" And where is to be found that paradise of the dreaming mind and the desirous will toward which Wagner agonized through all his life—where, but in this insuperable song?

Like Blake, Wagner in his greatest score transfigured the living flesh, bending his fiery gaze upon it until it became translucent, and he saw through its immortal, incandescent shapes, immortal patterns—"holy garments for glory and for beauty."



WAGNER OF THE TRISTAN PERIOD.

PERSONALITIES

(Continued from page 39)

PAUL REIMERS, prominent vocalist and teacher of singing on the faculty of the Juilliard Graduate School, sailed for Europe May 18th where he will appear in recitals and also hold vocal classes. Mr. Reimers' first class will be held in Baden-Baden, Germany, during the months of July and August, followed by a series of concerts and classes in London, England, later in the season.

* * *

CLAUDE WARFORD, singing teacher, sailed for Europe on S. S. Carmania on May 10th. After a holiday in the south of France, Mr. Warford will begin his fourth consecutive summer season in Paris on July 2nd.

* * *

ISABELLE YALKOVSKY, the young pianist who was presented by the Schubert Memorial in New York at a concert with the Philharmonic Orchestra on January second has been engaged as soloist by the Philadelphia Orchestra, the Detroit Orchestra and the Cleveland Orchestra in regular pairs of concerts of these orchestras during the season 1929-30.

Owing to important engagements, Miss Yalkovsky's European trip has been again deferred and she expects to play in Europe in the Spring of 1930.

CARLOTTA KING, soprano, who is singing the leading role in the talking picture version of "The Desert Song," was for two years a pupil of the voice teacher, Frank La Forge.

* * *

JOSEPHINE LUCCHESI, who has been rapidly coming to the fore in opera and concerts, will give several recitals this month in Arkansas, Texas, Michigan and Pennsylvania. In June and July she will again appear as guest artist with the Cincinnati Opera Company in twelve performances of *Dinorah*, *Martha*, *Rigoletto* and *Lakme*.

* * *

MME. BERTA GARDINI REINER (Mrs. Fritz Reiner) will hold summer classes for the Etelka Gerster School of Singing at her villa in Italy. She has established the Etelka Gerster School of Singing, so named in honor of her mother, at 200 West 57th street. A limited number of scholarships will be available to especially talented pupils.

* * *

ETHYL HAYDEN, soprano, sailed on the S. S. Reliance recently for her first concert tour abroad.

This will be the first time that an American girl, as yet unheard in Europe, has had the honor of being invited to sing at the Salzburg Festival in Germany.

EASTMAN SCHOOL GIVES AMERICAN PROGRAM

The third of the Eastman School of Music American Composers' concerts of this season and the thirteenth in the series was given on May 8; the program was of works for symphony orchestra and was played by an orchestra of sixty players from the Rochester Philharmonic. Dr. Howard Hanson, just out of hospital from a serious illness, conducted. The composers whose works were played are Werner Janssen, of New York, Bernard Rogers, William Grant Still, Quincy Porter, and A. C. Kroeger, a Rochester musician. Mr. Janssen's "New Year's Eve in New York" scored emphatic success with the capacity audience and was highly commended by the Rochester critics.

Some recent recitals in Kilbourn Hall in the student and faculty series which have roused special interest, are one given by Donald Bolger, pianist, for which the program consisted of works by American composers, many of them in manuscript. Mr. Bolger is a pupil of Ashley Pettis who himself made several long concert tours using programs of like content; and another in which pupils of the school in the Composition class of Edward Royce performed a program of their own works, all of which were chamber music form.

SAENGERBUND FESTIVAL AT MADISON SQUARE

The feature of the Twenty-seventh Festival of the North Eastern Saengerbund of America, to be held in Madison Square Garden from May 30th to June 2nd, will be a novelty competition entitled "The One Hour Choir." Two pieces for male choir, entirely unknown to the singers, will be selected, one for societies of more and one for those with less than a membership of forty. Sheets will be distributed and each society will be locked in a rehearsal room for one hour where, under their own leaders, they will rehearse the number. The societies adjudged as giving the best performances will be declared the winners in their respective classes.

PHILA. SIMFONIETTA ANNOUNCES NET YEAR'S PLANS

The Philadelphia Chamber String Simfonieta, Fabien Sevitzy founder and conductor, announces the engagement of Alex. Zenker as its concert master for the following season. Simfonieta concerts will be given in the ball room of the Bellevue-Stratford on the following dates: November 20th, January 8th, March 26th and a Children's Concert on April 26th. The first out-of-town concert for Simfonieta will be on September 20th, at the private residence of Mr. Carl Tucker, in Mt. Kisco, N. Y. The New York Committee, considering the success of the recent New York appearance of Simfonieta, is planning to give a regular series of Simfonieta concerts in New York. The honorary president of this committee is Mrs. Leopold Stokowski, and the president is Mrs. Horatio Parker.

Lortat seemed to have one eye on the microphone whilst playing, not entirely to the benefit of the legato passages which in the Nocturnes are reproduced far more pleasingly. One cannot help admiring the spirit in which these two sets have been put out. In the case of the Nocturnes, for instance, when confronted with an album of seven double sided records the average buyer will have to think twice before taking. But the thing had to be done—and now it is.

Another piano set comes as an importation. Polydor presenting Walter Rehberg in five sides of Schubert's "Wanderer Fantasia" with an extra side devoted to the same composers Menuett from Op. 78. The "Wanderer" set is unique in that through its length it seems to give illustrations of every stage of piano recording since the year one. Rehberg's piano is at various times a harpsichord, a guitar, a banjo and a piano. In the finale it comes dangerously close to being simply a mess. But the beautiful stretches on parts 2 and 3, played with a restraint later thrown to the winds and recorded to match, are enough to justify the album. As an epilogue the Menuett makes one forget the terrors of the last side of its partner.

To keep these company on the trip over, and, unfortunately to show them up on arrival, Polydor have also sent across a couple of sets which should, for the time being, keep the purists in check. There have been doubts expressed lately about the quality of Polydor's output—doubts which, in the main, seem to be entirely unjustified. Put on the first side of Brailowsky's First Concerto of Liszt and then compare it with any similar record extant. Further, the quality is maintained through to the end, a perfect balance between soloist and orchestra coming through without a single spot putting undue strain on the most aged soundbox. As something of a companion piece the same performers in Chopin's E-flat Concerto (Op. 11) are almost as satisfactory. The probable solution to all this piano business is that where the suaver Chopin bits do not show up to the best advantage of either composer or player, there is something between them and the more tremendous passages, so dear to a certain type of thumper, which exactly suits the present mechanics of reproduction.

Polydor again, and Liszt. The Berlin Philharmonic under Oscar Fried in "Les Preludes" and "Mazeppa." The distribution of the orchestra is undoubtedly responsible for the predominance of the strings—or the subduing of the basses which are so important, particularly in the closing phase of "Les Preludes." A guess is that Fried served his apprenticeship as a violinist (?), for in any case the restraint of the conductor becomes noticeable whenever the other sections of the orchestra are expected to take the thing over. There was a Coates' set of this, before the days of electrical recording, which makes us hope that he will soon come out with an up-to-date version. Transgressing where Fried behaves himself and vice-versa these two renditions make interesting comparison.

Closing With An Announcement

In the interests of something or other, it has been decided that some sort of recognition should be accorded the outstanding record or set of records over a given period. Now-a-days affairs are moving fast. Every now and then, along comes an issue which, for some reason or another, stands out, grooves and label, above the rest. So the idea is that when such a thing happens it should be duly noted before the next upward progression relegates a particularly fine record to the last generation. Further announcement will follow before the final decision is reached at the end of July. In the meantime we are open to nominations from which the final group to be submitted to a competent jury will be selected. If the responses are as numerous as were evoked by our recent appeal for suggested recordings, there are busy times ahead for us and, in hopes, we ask that replies will start early. More anon on this subject.

Afterthoughts on Götterdämmerung

A few additional comments on the two albums which arrived in time for only one hearing before last issue. So far are these ahead of the "Rheingold-Siegfried" that they deserve special attention. The records cover over half of the score and are arranged to fall into blocks of consecutive passages. The Norns' introduction is com-

(Continued on page 54)

OPERA

Carmen, Selected Passages. Raymonde Visconti, Marthe Nespoulous, Georges Thill, M. Guenot et al. Orchestre Symphonique de Paris, conducted by Le Chef D'Orchestre de L'Opera Comique. Thirty Parts. In Two Albums. First number of the new Columbia Opera Series.

Parigi, O Cara (La Traviata) & Duet From Garden Scene (Faust). Florence Easton and Mario Chamlee. Brunswick.

Aida. Temple Scene (Verdi). Giovanni Martinelli, Ezio Pinza and Metropolitan Opera Chorus. Two Parts. Victor.

VOCAL

Sappische Ode and Auf Dem Kirchhof. (Brahms). Bass Solos by Alexander Kipnis. Columbia.

"Lo! Hear the Gentle Lark" (Bishop) and *Solveig's Song* (Grieg). Soprano Solos by Amelita Galli-Curci. Victor.

INSTRUMENTAL

The Nocturnes of Chopin. By Leopold Godowsky. In Fourteen Parts. Columbia Masterworks No. 112.

Wanderer Phantasia and Menuett From Opus 78. (Schubert) In Five Parts and One Side. Walter Rehberg. Polydor. Gramophone Shop Album No. 88.

First Concerto for Piano and Orchestra. (Liszt). Alexander Brailowsky and Berlin Philharmonic Orchestra. Five Parts. Polydor. G. S. Album No. 62.

Concerto for Piano & Orchestra. (Chopin) Op. 11. Alexander Brailowsky and Berlin Philharmonic Orchestra. Eight Parts. Polydor. G. S. Album No. 63.

"Les Preludes" & "Mazeppa" (Liszt). Berlin Philharmonic Orchestra. Conducted by Oscar Fried. Four Parts each. Polydor. G. S. Album. No. 89.



A SCENE FROM THE SECOND ACT OF MONTEVERDI'S "ORFEO" AS PRESENTED BY THE SMITH COLLEGE DEPARTMENT OF MUSIC MAY 11. . . "PROFESSIONAL NOT ALONE IN ITS VOCAL CONTRIBUTIONS BUT IN ITS POSTURINGS AND GROUPINGS AS WELL."

“ORFEO” GOES COLLEGIATE

MONTEVERDI'S OPERA, THREE HUNDRED YEARS OLD, APPEARS ON SMITH'S CAMPUS IN UNDERGRADUATE GARB

IF PROFESSOR WERNER JOSTEN, head of the Music Department of Smith College, persists in his courageous presentation of ancient masterpieces, the phrase makers will soon be turning Northampton, Mass., into the Bayreuth of New England or the Mantua of Massachusetts.

This season, for the fourth annual event, Professor Josten rolled back the centuries of musical history and presented at Northampton's Academy of Music on May 11 the first stage performance in America of Monteverdi's "Orfeo," followed by what was doubtless the first American performance of Handel's cantata, "Apollo e Dafne." Smith College is annually presented with evidence of the valuable individual they have chosen as head of their Music Department. Some of Mr. Josten's offerings in recent years included Monteverdi's "Incarnazione di Poppala," the "Combattimento di Tancredi e Clorinda," Handel's "Xerxes," and the latter composer's "Julius Caesar." Mr. Josten recently invaded New York with a performance of Monteverdi's "Combattimento," at the Metropolitan Opera House (in conjunction with Mr. Stokowski's presentation of "Les Noces" under the auspices of the League of Composers. His "Concerto Sacre" has been performed this past season by the New York Philharmonic under Henry Hadley and by the Boston Symphony. "Orfeo" was first performed for a distinguished audience in Mantua in 1607, where Monteverdi was court composer. The Duke of Mantua was so impressed that he ordered a repetition "to be given in the presence of all the ladies of the

town." In 1609 "Orfeo" was given in Turin and in 1609 it was published, at Venice. "Orfeo" consisted of a prologue and five acts, of which the first and fifth were omitted at Northampton. The version used there was Malipiero's, employing a fairly modern orchestra. There is no doubt that to modern ears such music of Monteverdi's as we have been privileged to hear often tends to become monotonous and the repetition of ancient forms adds to that characteristic. But anyone who retains a bit of historical perspective on these matters and then absorbs the amazing vitality, freshness, charm and deep expressiveness of many of the solo passages and of the choruses, must experience a sense of delight when one encounters in the living flesh and blood what has hitherto been an academic masterpiece, to which homage was rendered by tradition and not by intimate personal appreciation.

It is advisable here, perhaps, to point out that at best we are being presented with but one of half a dozen versions (in this instance Malipiero's) of what are the merest sketches of Monteverdi's orchestral intent as revealed in the two extant editions of his score, 1609 and 1615.

As to the Northampton performance, it was an astonishingly successful and moving presentation. It was not professional in every way, for which we thank Heaven. And without detracting from anyone's share in the proceedings it is only fair at the outset to state that the whole enterprise was a monument to the zeal and devotion, the insight and sensitive treatment accorded both works by Professor Josten.

In Monteverdi's work there were few individual performances of outstanding merit. But the ensemble was quite admirable. Charles Kullman, with a resonant, expressive voice of considerable depth, sang the role of Orpheus and sang it with virility and color and a certain rugged restraint which became the music well. Marie Millette as Eurydice (she also appeared in several minor roles) revealed a full, fairly rich soprano voice, flexible, sonorous, and well adapted to the particular demands of this music. The groupings of the chorus and dancers was under the direction of Maria Theresa, who led the dancing in "Orfeo." She was formerly one of the Duncan group. There was much testimony and a good deal of evidence as to Miss Theresa's labors and much of that evidence revealed in the graceful groupings and movements of the chorus and dancers was impressive. But on more than one occasion Miss Theresa destroyed the very effect for which she strove. She was never quiet, never motionless, and seldom far from the center of the stage, often destroying, sometimes with apparently deliberate intent, the focus of attention and the center of dramatic action.

The chorus in "Orfeo" was admirable and altogether surprising in the professional distinction, not alone of its vocal contributions but in its posturings and groupings as well.

"Apollo e Dafne" provided a striking contrast to Monteverdi's work. The Apollo was Nathan Stewart, lacking in any dramatic distinction, but possessing a voice and

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a style of delivery eminently suited to Handel's graceful full-flowing arias. Miss Mabel Garrison was in excellent form. She not only made a delightful picture. Her voice was fresh and clear; her arias and the one duet with Apollo were delivered with all her familiar charm, with a clear limpid tone. It is a pity she is not heard oftener. She has rarely sung better than she did on this occasion.

There was an interpolated ballet at the close of "Dafne" in the court style of the seventeenth century, a pleasant and wholly charming affair. Miss Margaret Linley of New York (Smith 1925), was responsible for the settings and costumes of both works and the results of her labors were highly effective. H. N.

Lynwood Farnam Completes Bach Series

THE final program of the Bach series of organ recitals by Lynwood Farnam at the Church of the Holy Communion was given under the auspices of the National Association of Organists at St. George's Church on May 13. Thus Mr. Farnam fulfilled his ambitious pledge this year to perform the entire organ works of Bach in a series of recitals.

The attendance was so great at each recital that every Sunday program had to be repeated on the following Monday evening.

Program XX, the final one, offered Bach's Fantasia in G major, the choral preludes, "My Heart Is Filled With Longing," and "A Safe Stronghold," the B minor fantasia with invitation, the fugue in B minor on a theme by Corelli, the trio sonata No. 6 in G major, the chorale and eleven variations on "Hail to Thee, My Jesus Holy," "We All Believe in One True God," for five voices with double pedal, and the famous toccata and fugue in D minor.

One of the most delightful interpretations was that accorded to toccata and chorale "Herzlich thut mich verlangen." In the chorale Mr. Farnam made use of many of the most expressive stops with which the organ he employed (which is a new memorial instrument with a total of 9,364 pipes) is equipped.

The toccata and fugue was given a brilliant, majestic performance with considerable freedom in tempi and variety in the registration. It was a superb conclusion to a notable and breath-taking series of concerts.

It is only fitting, in addition to this brief review, and considering the magnitude of Mr. Farnam's task that we take the liberty of quoting from an article by Richard Aldrich in the New York Times. Mr. Aldrich writes:

"Lynwood Farnam, the distinguished organist of the Church of the Holy Communion in New York, has just finished the task that can truly be called little less than colossal—that of playing in a connected series of recital all the organ works of Johann Sebastian Bach. Probably this is the first time that such a task has been

carried through by one man. He took the whole Winter and Spring to do it, giving forty recitals of twenty programs in the months of October, December, February, March, April and May. It is a pleasure, and would be perhaps something of a surprise, had there not been so many other recent indications of public interest in Bach's music, to record that the attendance in the church was so great that each program had to be repeated, the first being given on Sunday afternoons, the repetitions on Monday evenings.

Mr. Farnam has made a name as one of the most accomplished organists not only of New York but of the whole country. He is a player not of the virtuoso school, such as has from time to time been repre-



LYNWOOD FARNAM . . . "HAS JUST FINISHED THE TASK THAT CAN TRULY BE CALLED LITTLE LESS THAN COLOSSAL" . . .

sented here, but of the stricter and, it might be said, severer type, devoted to organ music of the purest kind. Very few transcriptions of orchestral works have ever appeared on his programs, there being certainly no need for such in a city so well supplied with orchestral performances as New York. He finds the vast organ literature quite sufficient for his needs and those of his listeners, and he finds, furthermore, that he has no call to go outside of it, seeking ad captandum effects of any kind to hold and interest his audiences. Nor does Mr. Farnam pass by modern organ literature of the best sort; he has played much of it from time to time. Lovers of the organ will remember in one of his recent series his playing of Cesar Franck's organ music.

Mr. Farnam's playing is rightly to be called of the purest style. He commands an impeccable legato and possesses that recalcitrant art of rhythm that is a necessary quality of the proper playing of the organ, an instrument incapable of a real accent. Deriving from this is his clean and clear

enunciation on the keyboard, uninterrupted by the drawing out or pushing in of stops, a balance of parts and a clear differentiation of them. In such playing contrapuntal voices are heard not as specimens of counterpoint or as a perfunctory collocation of prescribed parts, but as the utterance of a master who had definite things to say in a definite and expressive way, exactly setting forth a musical idea and enhancing the beauty and pregnancy of the idea, enlarging and enriching the value of it, as it is the function of counterpoint to do and as it does under the hands of a great master."

Bach's B Minor Mass at St. George's

THE Bach B minor mass was presented on May 2nd at St. George's Church in Stuyvesant Square, New York, under the direction of Albert Stoessel. The Bach Cantata Club, associated with St. George's Church, was augmented with seventy-five voices from the Oratorio Society. The soloists were Mildred Faas, soprano; Mina Hager, contralto, Arthur Kraft, tenor; and Norman Joliffe, bass.

The whole production, taking place in the late afternoon and evening, was an exceptionally impressive one. Mr. Stoessel's direction was more flexible and cumulative in power than it sometimes is and the augmented chorus outdid itself in the most exacting passages. Then, too, there was something wholly satisfactory in the surroundings themselves. They lent emphasis and authentic atmosphere to the venture which is seldom secured in the average concert hall. The soloists were all in good voice and with the chorus provided one of the season's most notable Bach performances.

Four Composers and Their Wares

THE Juilliard Musical Foundation at the Town Hall on May 8th, presented a program of original chamber music compositions by the students of its Graduate School. The four gentlemen who presented their wares were all pupils of Rubin Goldmark. Vittorio Giannini gave a sonata in E minor for piano and violin, Celius Dougherty offered a sonata in G sharp minor for the same combination, Amedeo de Fillipi was represented by the first movement of his piano quintet in B major, and Nicolai Berezowsky, until just recently a member of the Philharmonic Orchestra, had on the program a work for two pianos and a Quartet in F minor.

Almost all of the listed offerings seemed to us more able, more musical and a thousand times more sincere than most of last season's indigestible musical pastry masquerading under ultra modern banners. There was not a great deal of inspiration present in any of the works; but there was plenty of excellent writing for the various instruments employed. We should like to have heard the rest of Mr. de Fillipi's work. It was not only melodious; there was melody
(Continued on page 49)

WHERE, OH WHERE, IS ROMANCE?

TED SHAWN AND INGEBORG TORRUP STIR SOME AMOROUS YEARNINGS

By Ivan Narodny

THE modern dance, like the modern art, lacks the romantic note. For romanticism is boring to troglodytes and troglodytes are now often as not contemporary city people. Much of romantic sentiment went by the board with chivalrous aspirations for national ideals. It is maintained that the romantic ideal belongs to the past, as with the passing of carriages, coaches, riding parties and backyard gardens passed also the era of poetic love-dreaming.

I doubt whether such an anti-romantic attitude will last. I must confess that to hear Schubert, Brahms and Tchaikovsky after Krenek, "ragtime," cubism and Jazz is a relief to my auditory consciousness, and to see Ted Shawn and Ingeborg Torrup after all the angular, kinetic modernists is like getting a glimpse of exhilarating nature after months in a sub-way. Those two mentioned contemporary dancers absolutely convinced me of the need of a romantic note in our aesthetic thought, after seeing the dance recital of Ted Shawn at Carnegie Hall, on April 15, and Ingeborg Torrup at Hampden's Theatre, April 24. A crystalline note of classic plastic beauty went through their performances, reminiscent of Nijinsky and Karsavina in their symbollic numbers.

The romantic tendency is lacking in today's dance, not because love making, coquetting, flirting and dreaming are out of fashion, but because monotony and mechanization of our urban existence have dulled the finer senses and forced the city dwellers to use 'synthetic' stimulants in art and liquor. The syncopated art is nothing but a violent stimulant to shake up our dulled emotions.

Dance is in many of its essentials an instinctive symbolic A B C of love making and romancing. Its one main motive is the courting of the other sex. Dr. William Beebe told me of an interesting observation during his expedition to the Orient while writing a special monograph of the argus pheasant for the American Zoological Society. He witnessed a real *danse d'amour* of one of the argus pheasant species in Central China, performed in the early spring by a magnificent male in midst of a real jungle. In order to make his performance effective the male pheasant had prepared a large display place by clearing it from all shrubbery and grass under the

very home tree of his beloved female. Dr. Beebe saw the actual dance of the romantic pheasant that lasted almost an hour and had the most marvelous figures, spectacular leaps and graceful poses to rival the best of our ballerinas. According to Dr. Beebe it was performed to the rhythmic clicking of the beak or wrapping of the wings and occasional whistles of the dancing bird. It lasted until the onlooking female accepted the dancer.

In the human world the romantic sentiment, as displayed by a Ted Shawn or an Ingeborg Torrup, becomes a greatly distilled essence of the aboriginal amorous instinct, difficult to trace to the natural elements, yet that romantic waltz curve, that soft tantalizing gesture of the loving body, that timid rhythm of dreaming and courting is in all cases there, be it with the argus pheasant in the jungle or with the celebrated solo dancers on the stage. Its main characteristics lie in the tantalizing lines and plastic poses that suggest amorous yearning. Nijinsky and Karsavina in *Le Spectre de la Rose*, and Bulgakov and Semenova in *Esmeralda* are perhaps the best illustrations of a romantic dance.

However, not less impressive were the romantic rhythms of Ted Shawn in "Adonis Plastique," and in "Cosmic Dance of Siva," and Ingeborg Torrup in "Anitra's Dance," "Schoen Rosmarin" and "Polish Dance."

Ted Shawn is a classic in his art. His every movement is rhythmic and expressive of the danced music. Oriental idiom is his favored subject and legendary themes fit best his lyric figure. In performing the "Dervish Dance" and the "Invocation to the Thunderbird," the gems of

his program, he was the very incarnation of depicted characters. Although Mr. Shawn has a deep grasp of the ritualistic spirit of the dance, yet the romantic element is his real domain in which he floats as naturally as a bird flies in the air. There is a touch of effeminacy in his walk and poses, which was also the case with Nijinsky and Miassine.

I had heard of Miss Torrup many years ago, while she gave a series of solo dances in California and in the South, but this was actually my first sight of her graceful art. She was superb in 'Aase's Dance' to the music by Grieg, which she performed in a veil-like garment covering all her face and body, as a spirit of death. Her solemn motions and rhythms depicting the morose music and her arms stretching higher and higher in the air made it like a vision of some ghastly phantom. She almost performed a hypnotic feat.

MISS TORRUP gave a program of 20 dances with Grieg predominating. That she was able to visualize the modern phonetic imagery was demonstrated by a dance called "Dynamics," to the music by Herwarth Walden, which she executed with all the dynamic force of a modern motor. It was mechanistic and kinetic, splendidly rendered with her fencing arms to the irregular rhythms of the composition. It was only an impression without a dramatic plot, just as amusing as her four Variations to the music by George M. Cohan.

There is something profoundly poetic and melancholy in all the northic art. Miss Torrup was epic in all her dances, particularly so in "Anitra's Dance."

Her interpretation of Kreisler's "Schoen Rosmarin" can be called the apotheosis of her romantic numbers.

Carroll Hollister was an excellent pianist and gave two solo numbers in between Miss Torrup's dances, of which *Jardin sous la pluie* by Debussy was a gem.

Miss Torrup's explanation of her interesting program was: "My dances are expressionistic in the sense that they do not attempt to represent nationalities, historical periods or literary ideas, but simply aim to translate into terms of moving plastic the structural form and the emotional content of the musical composition."

WE'RE SORRY, MR. RACHMANINOFF!

A LETTER from one of our readers hastens to assure us that Mr. Rachmaninoff did not write three piano concertos. He wrote four.

The error occurred in Mr. Gilman's "Orchestral Master Works" in the April 10 issue—but it was MUSICAL AMERICA's error, and not the fault of Mr. Gilman. We apologize for our oversight and herewith reprint the letter:

Dear Sir:

In MUSICAL AMERICA, issue of April 10, on page 22 you mention Rachmaninoff has written three piano concertos.

Opus 40, his fourth piano concerto, was played by him two seasons ago in Philadelphia. It is dedicated to Medtner. He made some revision of it before playing. The publisher is "Edition Tair" Paris, and it is published in America by Carl Fisher.

Yours,

JAMES ROBINSON.

641 West 169th St.
New York City



CZECHS TO HONOR ANNIVERSARY OF DVORAK'S DEATH

GOVERNMENT TO PRESIDE OVER MEMORIAL FUNCTIONS

By Paul Stefan

THIS May it is twenty-five years since the death of Anton Dvorak, who is, of course, after Smetana, the classic figure in Czech music. Throughout the country of his birth there have been planned memorial celebrations, which in the opera houses, the symphonic concerts and chamber music programs, will bring a rehearing of Dvorak's works. The Czech Republic will preside over these functions officially, as it did in the centenary celebration for Smetana five years ago.

In the larger cities of this land, especially in Prague, the capital, but also in Brunn, Pressburg (Bratislava), Reichenberg and in other places, there is much musical activity. Both the leading peoples of the country, the Czechs and the Germans, rival one another in this field; and in places where there is an especial Slovak culture, as in Bratislava, this portion of the people not only takes part in the Czech music life, but has one of its own.

In certain cities, such as Prague, there is even a danger of satiety in the public. Prague, as is well known, has its famous Czech opera house, the National Theater, with an exceptional vocal ensemble under the direction of Ottokar Ostrcil, one of the best opera and concert conductors in Europe. In March his fiftieth birthday anniversary was celebrated in festive style.

There is also the noted Czech Philharmonic, conducted by Vadav Talich, who is, however, now touring as a guest leader in other countries, and his place being filled by guests from abroad. Very often Viennese conductors appear in Prague, as is natural; and there are appearances by whole ensembles from Vienna and by the orchestra of the Vienna Opera, the Philharmonic.

In addition, Prague has a German Opera Theater and more often performances of German works at the so-called Landestheater, where there is an excellent, though quite young, opera leader, H. W. Steinberg, who comes from Cologne. Steinberg is also the leader of the Philharmonic Concerts given at the German Opera House.

It is to be understood that the leading soloists, in their journeys between Berlin and Vienna, stop off in Prague, which, lying halfway between the two capitals, promises also to become a musical capital of world renown.

This year the novelties at the German Opera House included *La Vida Breve* by de Falla and Kurt Weill's *The Czar Has His Photograph Taken*. The opera *La finta semplice* by the twelve-year-old Mozart was also given. In this connection it is to be recalled that Mozart, during his residence in Prague, was the darling of the citizens, and really had more honor there than in Vienna.

Among Czech composers of the present

day, one need mention only the late Leos Janacek, as well as such celebrities as Josef Suk, the young radical Ernst Krenek, and others. A new figure of much promise is Jaromir Weinberger, who bases his music on the many deep beauties to be found in Czech folk-tunes. The first performance in German of his successful opera *Schwanda, the Bagpipe Player* has just been given at the Breslau Opera House, directed by Joseph Turnau. The work was given in a new arrangement which is better suited to the German stage. The work has since been accepted by various other theaters in Germany.

MINNEAPOLIS—AND SOMETHING NEW IN MUSIC

Something decidedly unusual in the world of amateur and school music is the annual concert in Minneapolis setting forth original compositions by students from the Minneapolis High Schools. The last one was held a month ago with students from eight schools participating. This was the eleventh annual concert and an average of about 150 compositions a year for the past ten years represents some measure of the interest aroused. Three prizes of \$50.00, \$30.00, and \$20.00 are offered by the Minneapolis Journal, and the judges of the contests from which the compositions this past year were selected were Henri Verbrugge, Countess Helena Morsztyn, F. Melius Christiansen, Donald Ferguson (University of Minnesota), R. Buchanan Morton (organist of the House of Hope, St. Paul).

PRINCE OBOLENSKY REMAINS FOR TOUR

Charles I. Reid has arranged such an active summer season for Prince Alexis Obolensky, Russian basso, that he has decided to forego his regular visit to his country estate in France.

In addition to numerous private engagements in New York, the Prince has appeared in Chicago, where he gave a song recital on Sunday, March 31st, for the Arts Club of Chicago. John Alden Carpenter, the American composer, and Mrs. Carpenter gave a reception in his honor after the concert.

On April 10th and 11th Prince Obolensky appeared before the Pennsylvania State Contractors' Association's Annual Convention at Harrisburg and later he and Mr. Reid were received by the Governor.

On June 2nd and 3rd the Prince will give two song recitals at the commencement exercises of Marshall College, Huntington, W. Va.

MR. AND MRS. DAVID MANNES ANNOUNCE THEIR PLANS

Mr. and Mrs. David Mannes, directors of the David Mannes Music School, will sail June 1st on the "Virginia" of the Panama-Pacific Line for a summer's vacation in California and New Mexico, following the close of their school's thirteenth season. They will spend a short time in San Francisco, Los Angeles and Santa Barbara, before going to Santa Fe for the rest of the vacation period.

With the close of the school year, they have announced for next season three scholarships in composition with Leopold Mannes as a stimulus to creative work. The Mannes School has, in the thirteen years of its existence, contributed notably to the ranks of the younger composers. This year's Pulitzer Prize winner in composition, Carl Bricken, is a graduate of the school.

Informal graduation exercises were held on the afternoon of May 17th, when the Directors awarded diplomas and teachers' certificates to students of singing, piano, and violin. A newcomer to the School next year is Ralph Wolfe, the young American pianist, who joins the artists' faculty of the piano department.

PENNSYLVANIA OPERA LENGTHENS SEASON

The Pennsylvania Grand Opera Company announce twelve or more performances by that organization next season in Philadelphia. The following singers have been re-engaged: Pasquale Ferrara, tenor; Renata Flandina, soprano; Rhea Toniolo, mezzo soprano and others. Negotiations are under way with a number of others.

Maestro Federico Del Cupolo, conductor, who has firmly established himself here, will again be musical director. He is eager to introduce novelties on the program and has a number of unusual works in mind. The repertoire as planned includes "Tannhauser" and "The Flying Dutchman" and "Koenigsinder," "Werther" and "The Love of Three Kings." Mascagni's "Piccolo Marat" is a possibility and "The Pearl Fishers" is also on the tentative list. "Thais," "La Boheme," "Madame Butterfly" are other offerings on the schedule. The season will begin late in October or early in November.

ART ALLIANCE OFFERS CHORAL AWARD

Wishful to increase the repertoire of music for women's voices, the Philadelphia Art Alliance announces the Eurydice Chorus Award of \$175 for a composition in this class. The work may be in three or more parts, with an accompaniment or a cappella, and with or without incidental solos. Contestants must be either of American birth or naturalized citizens, and October 1, 1929, is chosen as the date when entries close.

The Committee, which has offices at 251 South Eighteenth Street, Philadelphia, consists of Susanna Dercum, chairman; Louise F. Benson, David Dubinsky, Mrs. D. Hendrik Ezerman, Dr. Edward I. Keffer, Mrs. Joseph Leidy, Stanley Muschamp, Agnes C. Quinlan, Mrs. B. F. Ritzenhouse and Grace Spofford. The chairman of the jury is Ellis Clark Hamman.

LILLI LEHMANN MOURNED IN DEATH

MEN AND WOMEN OF ALL LANDS
HONOR BELOVED PRIMA DONNA

LILLI LEHMANN, one of the most beloved and admired prima donnas of another generation, died suddenly on May 17 at her home in the villa colony of Grunewald, close to Berlin. Her younger sister Marie, a former opera singer, was the only person present at the bedside when the end came. Lilli Lehmann was 80 years old. Until very recently she had been in excellent health and had visited the Salzburg Festival only last summer. Death was due to gastric trouble and heart complications.

Mme. Lehmann on the occasion of her eightieth birthday, in November, 1928, received the honors of the Austrian Government when the distinguished title of "professor" was conferred upon her. The President of the Austrian Republic, Dr. Michael Hainisch, gave her the title himself, because of her many noteworthy performances at the famous Vienna opera in the days of the empire and for the valuable services she rendered to the Mozart festivals at Salzburg.

Even up to her eighty-first year Mme. Lehmann continued to teach, and she was frequently spoken of as "80 years young" because of her vigor and the fact that she could still reach brilliant soprano tones without difficulty. She rested from her teaching of a large list of pupils only after the Mozarteum at Salzburg, and then returned to her work in Berlin.

Lilli Lehmann, who began as a florid lyric soprano of the old Italian school and became the ideal dramatic soprano of Wagnerian music dramas, was born at Wuerzburg, Bavaria, on November 24, 1848. She presumably inherited musical aptitude from her mother, Marie Loewe Lehmann, who was a favorite pupil of Louis Spohr and attained great success as a singer and harpist—and, incidentally, was one of Richard Wagner's first sweethearts.

Her father, August Lehmann, was also an opera singer. Lilli received much of her musical instruction and training from her mother and made her first appearance on the stage in the small part of the boy in "The Magic Flute" at Prague. At the second performance the singer who had the important part of Pamina went into hysterics over some criticism by the manager, and Lilli, at a few minutes' notice, was drafted to take her place, which she did with some success, though she was yet in her teens. Important engagements followed, at Danzig in 1868 and at Leipzig in 1870. In the latter year she was engaged for the Imperial Opera at Berlin where she made her debut in Meyerbeer's "L'Etoile du Nord." Her engagement there was per-

THE FAMOUS
SINGER AS
ISOLDE.



manent, and in 1876 she was also made an imperial chamber singer for life.

Thus far she had been, as her work in the two operas already mentioned would suggest, a coloratura soprano, of a decidedly florid style, such as would be at home in the operas of Bellini and Donizetti and the earlier works of Verdi. But the soprano met Wagner in 1875 at his home in Bayreuth. She sang a selection from the "Rheingold" as the composer played. He immediately insisted that she take part in his operas. From then on there was no closer student of his works than Lilli Lehmann, and between the singer and the master there was a deep affection. Wagner was long one of the closest friends of Lilli's mother, and also her sister, Maria, who was a singer. Maria, who is two years younger than Lilli, survives her sister.

Mme. Lehmann sang the parts of Woglinde, a Rhine maiden; Helmwige, a Valkyr, and the music of the Forest Bird in "Siegfried." Her success was considerable, though not enough to win her away from her first love for the showy Italian school, and in 1880 she went to London for two seasons at Covent Garden, where she distinguished herself in "La Traviata" and "Mignon." Then she went to Munich, Dresden and other capitals, and in 1884 returned to London. There she won great favor as the heroine of "Tristan und Isolde" and was engaged to come to New York in the fall as a member of the famous German Opera Company at the Metropolitan Opera House.

She made her first appearance in "Carmen," with Alvary as Don Jose. On her third appearance she was Bruennhilde in "Die Walkuere" and received the highest critical and popular acclaim. Her next performance was in Goldmark's "Queen of Sheba." She remained at the Metropolitan during four seasons and then returned to Germany, where the opera houses were closed against her because she had overstayed her leave of absence from Berlin. She therefore had to content herself with "lieder" concerts, in which field she showed

herself one of the foremost artists of the time. At length, however, the ban was removed and she appeared on the opera stage.

HER second engagement in New York at the Metropolitan began in December, 1891. At her first appearance she was Leonora in "Il Trovatore" to the Manrico of her husband, Paul Kalisch, whom she had married in 1888. At the close of that season, in which she had done the best work of her life and had secured her fame as one of the greatest of dramatic sopranos, she broke down from overwork, and for a time lost her voice. She returned to Berlin and rested for a long time, with the happy result that her voice returned in nearly all of its former splendor. Early in 1897 she came to America for the third time as a member of Walter Damrosch's opera company, and the next year she again came, in Maurice Grau's opera company. Meanwhile she had appeared at the Bayreuth Festival as Bruennhilde with immense success.

While she had an extended and varied repertoire, comprising Italian, French, German and other composers, and could sing perfectly 168 roles, she was generally regarded as excelling, in the best part of her career, in the works of Mozart and Wagner. She was the first Isolda ever heard in this country, creating the role for New York audiences in the American premiere of "Tristan und Isolde" at the Metropolitan Opera House December 15, 1886.

Great as she was as Isolda, she also was highly remembered for her Fidelio.

Mme. Lehmann was largely responsible for the development of many famous singers. Geraldine Farrar was one of the best known of her American pupils. When well past her eightieth birthday, the great dramatic soprano was daily tutoring four American singers. Mme. Lehmann would never give the names of her pupils until they had advanced sufficiently to appear in public.

COMPETITIONS HOLD HIGH PLACE IN BOSTON BIENNIAL

MRS. KELLEY ENTHUSIASTIC OVER PROSPECTS FOR JUNE FEDERATION MEET

MRS. EDGAR STILLMAN KELLEY, president of the National Federation of Music Clubs, reports unlimited enthusiasm and cooperation for the 16th Biennial Convention of the organization which will take place in Boston from June 9th to 16th.

Among the outstanding events of the convention will be the Young Artist Musician and Student's national contests, district winners from all parts of the country competing in violin, piano, voice, organ and 'cello. Eminent musicians from New York, Philadelphia, Chicago and Boston will act as judges. The winners will be presented in concert which many theatrical managers are planning to attend. The two women voice winners of the last biennial, Kathryn Witwer of Chicago and Hilda Burke of Baltimore, are now singing principle roles with the Chicago Opera company.

The school music demonstration will include all New England High School orchestras, grade school singing, 2000 voices, Boston High School band and orchestras, High School Glee Club's Conclave of New England, National Junior Chorus, Harmonica Bands, piano, and violin class work.

The educational projects will bring together experts from every state in the union to discuss courses of study, music libraries, building programs, pageantry, music in the home music in religious education, music week, group singing and choir festivals.

The Junior and Juvenile clubs with their counsellors, are planning conferences and discussions on courses of study club technique, National Junior Chorus and Junior Choirs, also a pilgrimage to Lowell Mason's home at Medfield.

Choral music, however, will dominate the program, many choral groups having signified their intention to take part in the convention program. The Perkins Institute for the Blind is to send its group, well known in New England; Strawbridge and Clothier of Philadelphia are sending their chorus and the Augustana Choir is coming all the way from North Dakota. The Dayton, Ohio, Choral Club and the Dayton Ensemble of eight pianos are being financed by the Dayton Chamber of Commerce.

There will be a national massed choral concert of delegate singers and choral bodies with Boston choral societies augmenting. Since all the delegates will represent musical groups throughout the entire country and are mostly trained singers, this event promises to be one of the outstanding events of the year.

The final plans are being completed by Mrs. Charles Davis, head of the American Music Division and Mrs. William Arms

Fisher, first vice president, who are both acting as program chairmen of the convention program. Special railroad and hotel rates have been arranged and the Hotel Statler will be headquarters in Boston. Everyone interested in music or the future of music in this country is invited to be present at this singing biennial.

SINGER WHO WED EXPRESS COMPANY PRESIDENT



MARION TELVA, METROPOLITAN
CONTRALTO

Marion Telva, contralto of the Metropolitan Opera House Company, and Elmer Ray Jones, President of Wells Fargo & Co., were married on Friday, May 10, at 5:30 o'clock, at St. George's Church, New York. There was a reception immediately after the ceremony at the St. Regis Hotel, and at midnight Mr. and Mrs. Jones sailed on the "S.S. Biancamano" for six weeks in Spain and Italy.

Miss Telva, who is the daughter of Mr. and Mrs. Herman Taucki of St. Louis, is thirty-one, and joined the Metropolitan Opera in 1920. She will continue her musical career.

Mr. Jones, a graduate of the University of Missouri, is fifty-five. He gave his address as Mexico City, where he has made his headquarters since 1910. He is a member of the Bankers' Club and India House.

Miss Telva sang two months ago in the church in which she is to be married, as a soloist in the Friends of Music presentation of the Bach "Passion According to St. John."

SEEK SITE FOR NATIONAL CONSERVATORY

WASHINGTON—Representative Hamilton Fish, of New York, has introduced in the House of Representative a bill to set apart a suitable site for the erection of a building for the National Conservatory of Music. The National Conservatory is now located in New York City, and is operating under a charter granted by Congress. Following is the text of the bill:

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Director of Public Buildings and Public Parks of the National Capital is hereby authorized and directed to select and set apart a suitable and appropriate site in the public grounds in the District of Columbia for a building or buildings to be used for the corporate purposes of the National Conservatory of Music of America, a corporation under the laws of the United States: *Provided*, That the plans for any building or buildings to be constructed on the said site shall be approved by the Director of Public Buildings and Public Parks of the National Capital and the Fine Arts Commission: *Provided further*, That no work shall be commenced on said buildings or building until the said National Conservatory of Music of America shall present satisfactory evidence to the said Director of Public Buildings and Public Parks of the National Capital that it has sufficient funds in hand and in prospect reasonably to insure the completion of the proposed building or buildings: *And provided further*, That the said National Conservatory of Music of America shall not have any power or authority to grant or convey said lands or any portion thereof. "The power to alter, amend or repeal this Act is hereby reserved."

A. T. M.

LITTLE THEATRE OPERA COMPANY PLANS SIX NEW WORKS

The next season plans of the Little Theater Opera Company include at least six new operas, one a month as heretofore. But, as their season will be extended from twelve to eighteen weeks, they will give a total of one hundred and twenty-six performances in the Heckscher Theater, New York City, and Little Theater, Brooklyn. The season will open in Brooklyn on the 11th of November and in New York on the 18th of November.

Of the following nine works of the Opera Comique genre six will be presented "The Daughter of the Regiment" by Donizetti, "The Juggler of Notre Dame," by Massenet, "The Magic Flute," by Mozart, "The Gypsy Baron," by Johann Strauss, "Veronique," by Messager, "Peach Blossom" (first time in America), by Simon, "The Grand Duchess," by Offenbach, "The Impresario," by Mozart and "Fra Diavolo," by Auber. On account of the demand for another light type of operetta, it is proposed to have a special short light opera season before or after the regular season, from November to May.

NEW YORK MUSIC

(Continued from page 44)

of distinction and a fine regard for sensitive phrasing evident throughout the score. All of the works presented were notable for their form and for the fine skill evidenced in instrumentation.

Mr. Goldmark and his students must have been proud of these fruits of their labors and of the reception accorded them by a large audience.

"The Tsar's Bride" a La Russe

"THE TSAR'S BRIDE," opera by Nicholas Andreievich Rimsky-Korsakov, first produced at the Private Opera, Moscow, 1899. Presented by the Russian-American Grand Opera Company at the Manhattan Opera House. Sung in Russian, Alexis Coroshansky conducting, on May 17 and 18.

THE CAST

Sobakin	Michael Schwetz
Marfa	Maria Kurenko
Gryaznoy	Michael Speransky
Maluta Skuratov	Zachar Karr
Lykov	Ivan Velikanoff
Lubasha	Valla Valentinova
Bomely	Nicholas Buzanovsky
Dunlasha	Anna Sablukova
Saburova	Zena Ivanova
Petrovna	Aruka Arafelova

ENCOURAGED by the moderate success of its recent two performances of "Eugene Onegin," the Russian-American Grand Opera Company, spending carefully and wisely the modest sums it had gleaned from its first two performances, presented an even more capable production of Rimsky Korsakov's "The Tsar's Bride."

The New York premiere of "The Tsar's Bride" occurred on May 9, 1922, when an itinerant Russian Company wandered here from Siberia and the Orient. There is no

need to go into a rather complicated plot. It is all a very sad tale, having to do with the misadventure of Marfa, who is successively loved by several aggressive gentlemen (including the Tsar) one of whom inadvertently feeds her poison, another of whom (her favorite) is beheaded, and still another executed.

Mme. Kurenko as the unhappy heroine, while not a passionately dramatic impersonator by any means, sang well and easily. She was expert in outlining the many moods of the difficult character assigned her and was the outstanding singer in an unexpectedly capable, if overlong, performance. Valla Valentinova, as Lubasha, sang with much color and dramatic conviction, Ivan Velikanoff, formerly of the Moscow Art Theatre Musical School, gave a good performance as Lykov, and others worth more extended comment were Michael Speransky, Nicholas Buzanovsky, Ivan Steshcenko, and Mmes. Sablukova, Ivanova, and Arafelova and Michael Schwetz. The ballet was directed by Lunia Nestor and the orchestra directed by Alexis Coroshansky. The company plans to produce within a fortnight or so a performance of Rubinstein's "Demon." H. N.

The Women's University Glee Club

THE Women's University Glee Club, conducted by Gerald Reynolds, presented a program of Pan-American composers in its twelfth concert given at the Town Hall on the evening of May 2nd.

Some of the offerings on the program included "Great Drum," a highly effective number by Fred Cardin for dramatic reader, drummer, and chorus; "The Fig Tree," by Harrington Shortall; "Popule Meus," an admirably lyric composition by a Venez-

uelan composer of the early 19th century. Jose Angel Lamas; two numbers by Louise Talma, a young New York composer; songs of Eduardo Fabini, Francisco Agea, Vincente Forte, and Gabriel Cusson; arrangements of Brazilian songs by Luciano Gallet, and a humorous work, "About a Lorelei," written by Robert Russell Bennett, who orchestrated "Show Boat."

Mr. Reynolds planned and executed a most unusual program. The list offered covered a great deal of valuable and unfamiliar ground. Most of it Mr. Reynolds traversed with a sure deft direction. The vocal material of the Club, organized to give college women an opportunity to sing, after they have left their respective strongholds of learning, is drawn from members of most American colleges and a number of foreign universities. Unfortunately it is with rather mixed emotions that one reviews the Glee Club's proceedings. The program was an outstanding one of the season, and Mr. Reynolds is a singularly intelligent and sensitive director. But the material he has to work with does not call for unqualified praise. The soloists, especially, were ineffectual and the chorus itself while possessed of a perfectly adequate technique did not reveal a tone of sufficient flexibility or depth to cope with any but the simplest demands of their program.

Mr. Reynolds admirably directed the "Great Drum," with the composer and Te Ata, the actress, in full war regalia, and with the chorus used as a dramatic whispering background for the work. This number was highly effective. It is impossible to take up in detail the extraordinary amount of excellent material set forth in the program. A number of more pretentious organizations might profitably study the planning and execution of this list of unusual offerings.

COPLAND-SESSIONS WANT NEW WORKS

Three works introduced at Copland-Sessions Concerts will be played next month in Paris at a concert of works by young American composers at the Salle Gaveau. They are: Piano Sonata, of Carlos Chavez; Two Pieces for String Quartet, by Aaron Copland; and Piano Sonata, by Roger Sessions.

Mr. Copland sails on May 29 on the S. S. Aquitania for Paris and will remain abroad until October 1. While away he will spend his time composing and looking for new material for next season's Copland-Sessions Concerts. He will discuss future plans for the series with Mr. Sessions.

New works for chamber music can be submitted to Mr. Copland for performance by addressing the Copland-Sessions Concerts, Room 1601, Steinway Building, New York City. Compositions will be forwarded to Europe and Mr. Copland will bring them back in the fall.

KALTENBORN TO GIVE CONCERT

Through the courtesy of Walter W. and George W. Naumburg, Franz Kaltenborn's Symphony Orchestra will open its annual season on the Central Park Mall on the evening of Decoration Day, May 30th at 8:30 P. M. The program will be of a semi popular character offering Victor Herbert's "American Fantasie" and compositions by Goldmark, Verdi, Liszt, Bizet, Johann Strauss and others.

Alexander Brailowsky had just bought a castle, the Chateau Gargilese, at Indres, France. Unfortunately, he will not see it for some time.

After playing with the Chicago Symphony on April 12 and 13 the pianist departed immediately for the Pacific coast, whence he sailed on April 25 for a twelve weeks' tour of Australia and New Zealand.

India and Egypt will follow, with a return to Paris in October, and a South American tour before he visits North America once more in January, 1930.

"DOCTOR" KREISLER HONORED BY GLASGOW UNIVERSITY

GLASGOW, SCOTLAND, May 8.—It is announced here today that the University of Glasgow has conferred the degree of LL. D. on Fritz Kreisler. The last occasion on which a distinguished musician was honored by the University saw Paderewski in this city. The gifted Pole received the LL. D. degree in 1925.

D. C. PARKER.

NATIONAL OPERA CLUB HAS HOUSEWARMING

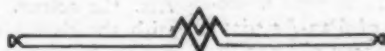
The National Opera Club of America, Inc., gave a housewarming in the form of a luncheon, at their new quarters, in the American Women's Association Club House, 353 West 57th St., on Thursday, May 9th.

The plans for the coming year include an "American Grand Opera Day" with an American Grand Opera by a well known American composer to be presented in concert form on Thursday, October 10th, 1929.



ERNEST HUTCHESON'S STUDENTS CLOSE 1928-29 SEASON

A GROUP OF ERNEST HUTCHESON'S STUDENTS AT THE JULLIARD GRADUATE SCHOOL, WHO HAVE TAKEN PART IN MANY RECITALS AND TOURS THIS SEASON. RUDOLPH GRUEN, STANDING BACK AND TO THE LEFT OF MR. HUTCHESON, HELEN SCOVILLE, SEATED AT HIS RIGHT, AND FRANCES HALL, SEATED ON THE FLOOR AT HIS RIGHT, WILL SHORTLY LEAVE FOR EUROPE FOR CONCERT APPEARANCES. MURIEL KERR, SEATED AT MR. HUTCHESON'S LEFT, HAS BEEN BOOKED FOR A TOUR OF THE UNITED STATES, APPEARING WITH THE CINCINNATI ORCHESTRA DECEMBER 6 AND 7. THE OTHERS WILL APPEAR IN CITIES OF THIS COUNTRY NEXT SEASON



FIVE HUNDRED THOUSAND CHICAGO CHILDREN TO BE TRAINED IN MUSIC

COURSE TO BE TIED UP WITH ORCHESTRA

FIVE hundred thousand school children in Chicago will receive aid in their study of music appreciation from the Chicago Symphony Orchestra as a result of conferences held by William J. Bogan, superintendent of schools; Frederick A. Stock and Henry E. Voegeli, who respectively conduct and manage the Symphony; Harris R. Vail, president of the In and About Chicago Music Supervisors' Club, and Dr. F. Lewis Browne, director of school music.

The program, which is expected to affect 600,000 pupils in the metropolitan area with the co-operation of music supervisors,

"The plan has as its objective a systematic course of study in the public schools, together with co-operative young people's programs given by the Chicago Symphony Orchestra.

"Subjects and compositions for next year have already been agreed upon. This first schedule embraces rhythm, strings, woodwinds, brasses and percussions, melodic development, structure and general information. As each branch is studied in

the schools it will be followed by Symphony concerts in Orchestra Hall with appropriate music chosen by Mr. Stock. These programs will be an expansion of the present children's concerts given by the orchestra, with the addition of one or more series as needs may dictate.

"Dr. Browne was instrumental in arranging the course of study. The In and About Chicago Music Supervisors' Club has been invited to join, in sponsoring the movement.

Should the members do so, some 600,000 children in the metropolitan Chicago area will derive benefit therefrom

ZADOR WRITES CONCERTO FOR MAAZEL

Zador, the young Hungarian composer, has just completed a piano concerto which he has written especially for Maazel, brilliant young Russian whose playing is creating unusual comment. The new work, parts of which are written in jazz idiom, and which also contains a set of variations, will be featured by Maazel this coming season.

PITTSBURGH ENTERTAINS FEDERATION OF MUSIC CLUBS

PITTSBURGH—The Eleventh Annual Convention of the Pennsylvania Federation of Music Clubs, of which Mrs. W. C. Dierks is President, took place in Warren, Pa., on April 24, 25 and 26. The headquarters were established at the Philomel Club House, the Philomel Club being host to the convention. On the first day, after the registration of the delegates, the chairmen of the various departments made reports. The convention was formally opened, and addresses of welcome were made by Mayor L. E. Chapman and by Mrs. Rose Messner, President of the Philomel Club. Mrs. Dierks responded, as State President. Members of the Philomel Club furnished some music, after which there was an address by C. F. Hoban, director of Visual Education, Department of Public Instruction. At 6 o'clock the Philomel Club gave a dinner, which was complementary to all delegates and visitors. In the evening Gounod's "Redemption" was sung by the Festival Chorus of the Middle East, led by Lee Hess Barnes.

The second day began with a business session and club reports. An address was made by Mrs. Etta Hamilton Morris, District President. In the afternoon an opera program was performed and a lecture on Parsifal by Dr. Leroy B. Campbell, with music by the State Federation members. Mrs. Messner gave a dinner at 6, which was complimentary to all Past Presidents, delegates and visitors. In the evening a piano recital was given by Harold Triggs.

The third day opened with the Junior Club reports, Mrs. E. B. Lee presiding. A junior violin contest was held in which there were many participants. A complimentary luncheon to juniors took place and in the afternoon the junior piano contest took place, again with many contestants. A banquet was held at 5:30. Speeches were made by Harold Milligan, Director of the National Music League; Mrs. Edward S. Lindsey, Honorary President of the Philomel Club; and music was presented by two of the winners of the Atwater Kent State Contest: Esther Edmundson, soprano and Ralph G. Wilkins, tenor. After some spirited community singing the convention was brought to a close.

Chairmen of committees were as follows: Registration and Credentials, Mrs. Mary Albrecht; Housing, Miss Alice Shawkey; Program, Mrs. W. M. Robertson; Publicity, Mrs. Paul Riston; Hospitality, Mrs. W. D. Todd; Luncheon, Mrs. E. E. Corbett; Banquet, Mrs. Edward S. Lindsey.

—WM. E. BENSWANGER.

The Chicago Civic Opera's great structure on Wacker Drive is soaring into the sky and the advance sale of tickets has excited rosy has soared with it. The orchestra seats selling at \$72.00 for thirteen performances have been exhausted for the Monday night and Saturday matinee performances.

The Sunday matinee opera performances will be continued and will begin at 3 P. M. instead of 2 P. M.

PROFESSOR TOVEY WRITES
AN OPERA

EDINBURGH, SCOTLAND. — The Edinburgh Opera Co. produced on April 23d, "The Bride of Dionysus," an opera in three acts, by Professor Donald F. Tovey, who occupies the chair of Music at Edinburgh University and is known all over the world as a great scholar and exponent of the classics.

For once we had an opera with some merit in a verbal sense, the libretto being by Mr. R. C. Trevelyan, who is related to the eminent historian, Macaulay. The plot deals with the story of Theseus and Adriadne. In the first act, we see Theseus confronting Minos, King of Crete. Minos, himself the son of Zeus, finds Theseus, who has arrived at Crete with a body of Athenian captives to be sacrificed as a blood offering, defiant. For Theseus proudly proclaims that he is the son of Poseidon. To test the truth of this assertion, the king throws his ring into the sea. Theseus retrieves it, greatly to the astonishment of everyone, and, towards the end of the act, it becomes apparent that he and Phaedra, a daughter of Minos, are attracted to one another.

In the second act, Ariadne, the other daughter of the king, visits Theseus in order to tell him how to overcome the Minotaur and escape from the Labyrinth. Her plan succeeds and Theseus, overcome with gratitude, proclaims his love for her, forgetful of his vows to Phaedra. In the last act, Phaedra is enabled by magic to carry Theseus to his ship. Seeing the ship at sea, Ariadne contemplates death, when Dionysus appears. Amid a gathering of worshippers, he takes her for his bride.

The music is that of a sound traditionalist, satisfied with classic utterance and little enamored of modernism. Like so many others from native pens, the opera presents the hearer with a problem. Evidences of scholarship are many, but no real sense of the theater is shown. When Theseus and Phaedra first throw glances at each other, the orchestra remains woefully unresponsive.

The score is too long and too discursive. The start recalls Brahms, the end of Act. I, Wagner. Most significantly, the best portion is an instrumental one played during a change of scene. In other words, Tovey is first and last a symphonic musician. His vast learning has been a liability rather than an asset. If he had had less to carry and less to forget, he might have found it easier to express himself. Certainly, he has not been able to extricate himself from the embarrassments arising from his familiarity with musical literature. And so, while "The Bride of Dionysus" remains the production of a scholar, to whom the quiet of the study must be grateful, it can not be set down as a vital contribution to living opera.

D. C. PARKER.

Le Roy J. Prinz, creator of dance ensembles for many of New York's theatrical productions, has opened studios at 110 West 47th street for instruction in stage dancing, fencing, pantomime, and stage technique.

RADIO MUSICIANS COLLECTED \$11,000,000 DURING LAST YEAR

ONE THIRD OF NATION'S EXPENDITURE FOR MUSIC IS PAID BY BROADCASTERS

MUSICIANS in the United States owe more than a third of their income to radio, according to a report issued by George Engles, director of the National Broadcasting and Concert Bureau and a leading manager in the concert field. This report shows that out of a total of \$30,000,000 spent on music during the past year, the broadcasting companies have contributed fully \$11,000,000. These figures cover only actual performances in concert halls, opera houses and over the air, and do not include what has been spent on recording devices.

"Radio expenditures have brought the national total for music up to the highest point in the country's history," Mr. Engles says. "The most spent on music previously, exclusive of radio, has been about \$20,000,000 in a year. That amount covers both box-office receipts and subsidies of public-spirited citizens who shoulder the deficits of symphony orchestras and opera companies.

"The distribution of musical expenditures among artists has been made much more democratic by radio. In former years the lion's share has gone into the purses of less than twenty of the first rank artists. Three of these artists alone totalled

\$1,000,000 in box-office receipts last season. But with the broadcasting companies utilizing thousands of musicians, a far greater number of lesser known artists are enabled to earn a comfortable livelihood. The National Broadcasting Company alone presents 5,000 before its microphones monthly. This company and its clients spend over \$4,000,000 annually on talent, nearly half of the grand total of \$11,000,000 contributed to music by the country's broadcasting companies."

Other figures in Mr. Engle's report show that of the \$20,000,000 spent on music exclusive of radio broadcasting—that is, for concert hall and operatic performances—\$6,000,000 goes to the country's thirteen major symphony orchestras. About \$4,000,000 goes to the leading opera houses, the Metropolitan and Chicago. The remainder goes to individual artists, summer concert orchestras, and the few minor opera companies.

"The contribution of the radio broadcasting companies may be looked upon in the nature of a subsidy," explains Mr. Engles, "in that it furnishes music to the public without any direct cost. Radio's expenditures for music are increasing enormously each year. In time it will undoubtedly become the great modern Maecenas of music."



A GROUP FAMOUS FOR GETTING THE AIR

ARTISTS ASSEMBLED FOR THE ATWATER KENT GALA NIGHT CONCERT, MAY 5. SEATED: AGNES DAVIS, KATHRYN MEISLE, LOUISE HOMER, KATHLEEN STEWART. SECOND ROW: SOLON ALBERTI, HAZEL ARTH, MARIA KURENKO, NINA MORGANA, A. ATWATER KENT, KATHARINE HOMER, ALLEN MCQUHAE, ALOIS HAVRILLA. AT MICROPHONE: GRAHAM McNAMEE. THIRD ROW: REINALD WERRENRATH, HARRY SPIER, AND ATWATER KENT QUARTET

NEW ORLEANS RETURNS TO PROUD OLD DAYS FOR ONE NIGHT

WITH "LES NOCES D'OR" IT BECOMES AGAIN THE CITY OF PREMIERES

By Will Specht

THE American premiere of Auguste Maurage's one-act opera, "Les Noces d'Or," which took place at the Tulane Theatre in New Orleans the evening of April 29 as a production of Le Petit Opera Louisianais, was interesting in that for one brief night New Orleans was again the city of opera premieres, a position she proudly held back in the days before fire razed her old French Opera House.

Upon first hearing Maurage's work appears to be charmingly melodious with music which as a whole reaches high peaks of feeling. The aria in the first scene and the duet of the lovers, climaxing in a prayer to the Virgin, were particularly effective scenes. At times it is a bit reminiscent of other compositions but the orchestration is well-handled, and the vocal parts, while making demands upon the singers' prowess, do not neglect their problems.

Evidently August Maurage had a practical knowledge of opera presentation, part of which he must have acquired in New Orleans some twenty-five years ago when he was concert master of the old French Opera orchestra for one season. The publicity department of Le Petit Opera Louisianais ignored this, but at that time Jane Foedor, its present art director, was an opera star appearing on the stage while Maurage was in the pit. The few who remember the composer agree that he was an excellent violinist and a likable personality. He made some friends here and departed at the end of the season, wandering on to some other country. He was born in Brussels; he died in 1925 at Buenos Aires. His opera received first production at Le Trianon Lyrique, Paris, in 1926. The New Orleans presentation is the second world one and the first American.

One instinctively feels that "Les Noces d'Or" would have been better had the libretto been less stupid. Pierre Armand Crabbe, said to have been a famous tenor, is responsible for this, and though he had a novel idea in using the cut back to tell his story, he missed things altogether by the use of traditional devices throughout.

The opera has to do with Flemish fisher folk, the scene opening in the cabin of Ventje and Jan with Ventje preparing a dinner for the anniversary of her fifty years of marriage to Jan. The husband enters with Albert, their friend, and during the meal they discuss the past. The setting

then changes to part of the Flemish coast, fifty years back. Ventje has a tryst with Jan near a tree containing the statue of the Virgin Mary. But Albert, who loves her also, comes, offering a necklace, though whether as wages of sin or just to show he is a better provider than Jan, I could not determine from row Y, orchestra. Ventje spurns him, he attempts an attack; Jan appears with operatic precision, seizes Albert and after mauling him, casts him down. Albert departs swearing vengeance, apparently. Jan then comforts Ventje and the two indulge in a duet which concludes with a prayer to the Virgin. As they depart, Albert, who has been sulking patiently in the bush, appears with a knife. He is following them offstage when the statue of the Virgin suddenly lights up. He drops his knife and cowers away.

The final scene is in the cabin again, fifty years later. The trio have concluded talking. Albert, now a friend again, possibly because he realizes that he was the fortunate one after all, blesses the couple, then retires. Ventje draws her chair near Jan's and together they doze off as the curtain drops.

The role of Ventje was finely interpreted both, as to singing and acting, by Frances Tortorich. After some of the work New Orleans has tolerated in the past from itinerant opera companies, her clear vocalizing, perfect intonation and intelligent characterization, are a pleasant surprise. Her transition from an old woman to a girl of seventeen and back again, was well done. Roy G. McPherson made an acceptable Jan, while Henri Wehrmann as Albert fortunately had little singing to do. His interpretation of the spurned lover was ludicrous.

The Dance of the Hours from Ponchielli's "La Gioconda" nicely directed and danced by Lelia Haller and Carl Walters, and "Pagliacci" filled out the evening.

"Pagliacci" was well done, the work of Alfio Cristino as Tonio being particularly in spirit. His prologue received more appreciation than anything else that evening. Carmen Nuccio sang well as Nedda, S. D'Angelo is a pleasing Canio while Joseph Scramuzza sang with feeling as Silvio. George Holleman was Beppo.

The training of the principals and chorus was done by Ernesto Gargano who worked for months in advance and obtained results

which are a credit to his organization. Mr. Gargano also conducted the small orchestra which did the best it could under circumstances. Jane Foedor is artistic director; Ben B. Mathews, stage director. Edward A. Parsons, president of Le Petit Opera Louisianais, made a speech urging support for next season and Mayor O'Keefe talked on artistic progress.

CARUSO MEMORIAL ANNOUNCES AUDITIONS

The Caruso American Memorial Foundation, Inc., announces that it will cooperate with The National Music League in a series of competitive auditions to be held in New York City during the month of June, the winner of the auditions to be awarded the Caruso Memorial Fellowship which entitles the holder to a year of operatic study in Italy.

Candidates for the operatic Fellowship must be citizens of The United States, not over thirty years of age, must be able to sing complete roles in three or more standard operas and must have had sufficient preliminary training to be ready for actual stage experience. All types of voices may compete in the competition and the Fellowship will be awarded on the basis of vocal equipment, musical training and ability, general education and seriousness of attitude as well as on personality and dramatic ability. The holder of the Fellowship must devote the income for musical training, dramatic instruction and foreign language study, as well as travelling and living expenses and is expected to spend approximately one year in Italy under the supervision of competent musical authorities. The funds for the Fellowship are available in September 1929.

Application blanks will be furnished upon request at the offices of The National Music League, 113 West 57th Street and no applications will be considered after June 10th. Preliminary auditions will begin June 10th and the final auditions will be held as soon thereafter as practicable.

The Caruso American Memorial Foundation was established shortly after the death of Enrico Caruso to aid talented and deserving American singers aspiring to operatic careers. Paul D. Cravath is President, Otto H. Kahn and Harry Harkness Flagler, Vice-Presidents, Felix Warburg, Treasurer and Joseph Mayper, Executive Manager.

GREENWICH SYMPHONY CONCERT

The second concert of the season of the Greenwich Symphony Orchestra took place April 24 at the Greenwich, Conn., High School auditorium. The orchestra, comprising forty players, gave a pretentious program under the leadership of Willem Durieux.



IT WAS A COLD NIGHT IN CHICAGO—BUT "GOLDEN TENOR" WARMED IT UP

CRITICS CEASE THEIR GRUMBLINGS AT UNKNOWN'S DEBUT

By Albert Goldberg

ONE of the curious incidents of a reviewer's life was the introduction of Josef Wolinski to Chicago. Pressure apparently had been brought to bear and the critics of the daily newspapers grudgingly obeyed orders and journeyed far beyond their usual paths to a cold dismal theater in which the Polish singer gave his first Chicago recital. But if they came to scoff they remained to cheer, for the unknown tenor proved to be one of the finest singers of the day. If the name of Josef Wolinski means nothing today, surely only a disastrous fate can keep it from world wide renown in the near future. The voice is one of those rare golden tenors, consummately mastered, and at the service of a genuine musical impulse, it might well be the pride and joy of any opera house in the world.

Although the season is technically over, a number of musical events, some of them of no little interest, continue to engage the attention of critics and public. The Chicago Business Men's Orchestra, an organization composed exclusively of t.b.m. which plays with more spirit than many a professional body, gave its annual concert at Orchestra Hall on May 14. It is in just such amateur activities that the hope of a truly musical America lies, although much of the playing under Clarence Evans' direction could have passed respectable muster in any classification. The concert introduced a pianist of brilliant qualities in Agnes Bodholdt Conover, who played MacDowell's lovely and neglected first concerto in a sparkling and engaging fashion.

The Chicago Bach Chorus, a monument to the enterprise of the late William Boeppler, came forward with a new conductor at its concert of May 15, and quieted any doubts as to the future of this unique organization. In Dr. Sigfrid Prager the chorus has discovered a leader who demonstrated results of the first quality, and who is aggressive, authoritative, and a thorough technician. The soloists for a program consisting of chorales and cantatas were Frances Silva, soprano; Lillian Knowles, contralto; Edwin Kemp, tenor, and George Walker, bass.

Another chorus unique of its kind is the Chicago Welsh Male Choir, directed by Dr. Daniel Protheroe. Fresh young voices and an indomitable instinct for singing made their concert of May 9 an occasion of spirited music making. Wilbur Evans, a winner in the Atwater Kent radio contest, was the soloist, disclosing a smooth and agreeable bass voice, limited in power through faulty production.

A mass event of somewhat more ingenuous character was the annual festival of the Civic Music Association, in which the children's choruses of the various play-

grounds were brought together to publicly rehearse the year's lessons. They sang delightfully the songs of all nations and some more pretentious, of which the best were Herbert Hyde's witty settings of verses from Dorothy Aldis' Anything and Everything. The Civic Orchestra, the Civic Music Association's most ambitious enterprise, played the accompaniments under Felix Borowski's direction, and acquitted itself professionally in symphonic numbers under Eric DeLamarter's baton.

Among the recitalists Esther Cadkin, a Chicago soprano recently returned from appearances in Italy, gave an excellent account of some generous natural gifts and a good deal of acquired art. Giulio di Capua, also a Chicagoan, made his debut

ELLY NEY TO PLAY IN HOLLYWOOD BOWL

Mme. Elly Ney, pianist, who recently filed papers to become an American citizen, has been engaged by the Hollywood Bowl Association to play there on July 19th. One of the numbers on her program which she will play with the orchestra there is the Beethoven Emperor concerto.

After her trip to California in July Mme. Ney will return to her home in Chicago where she will remain until her regular concert tour begins the first of October.

with every evidence of public approval.

Edward Collins, whose fame is about equal as composer, pedagogue and pianist, appeared in the latter capacity before his large following, giving new proof of his undisputed virtuosity and his thoroughgoing seriousness and scholarship. Sophia Brilliant Levin and Jacques Gordon combined their talents for an evening of violin and piano sonatas chosen from the works of Richard Strauss, York Bowen and Edward Grieg. Roselle Bass, a young pianist, proved gifts beyond the ordinary in a recital on May 15. Lydia Huettl, a soprano, revealed more of promise than fulfillment in her debut on May 8.



STRADIVARIUS QUARTET IN MANNES SERIES

THE Stradivarius Quartet of New York will give next year's series of chamber music concerts at the David Mannes Music School on six Sunday afternoons during the season. This year saw the introduction of these concerts, preceded by explanatory talks, which proved so valuable a part of the School's work that the directors, David and Clara Mannes, are continuing the series for the coming season. The Lenox String Quartet, whose first violinist, Wolfe Wolfensohn, goes to the new quartet, assisting artists, and Leopold Mannes as lecturer, presented the series which ended in March.

The Stradivarius Quartet has two mem-

bers of the Flonzaley Quartet, Alfred Pochon and Nicholas Moldavan, with Mr. Wolfensohn as first violinist, and Gerald Warburg, 'cellist. Leopold Mannes will again preface the programs by an illustrated talk on the works to be given, and notable artists will assist in chamber music works outside the string quartet literature. These concerts, which are primarily for the student body and included in all full courses, are open also to one hundred subscribers. Dates for the series are November 24th, December 15th, January 26th, February 23rd, March 16th, April 13th, at 3:30 o'clock.

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Monopoly and Music

(Continued from page 25)

months when he will be absent. If Mr. Toscanini plays the Beethoven Seventh Symphony, no one wants to hear later how Hans Schmalz does it. The Beethoven Seventh once a season is enough. And if Hans Schmalz insists on playing it because he thinks he is as good as Mr. Toscanini, then that is the best of all reasons for dispensing with Mr. Schmalz. Moreover, some system should be devised (it is quite possible to do so) for broadening the repertoire, making it representative of various periods and styles of music and thus both more significant and more interesting. And so far as may be, novelties by contemporary composers should be chosen only from among such of them as have already proven their talent or, if from young and generally little known men, only such of their music should be presented as holds indubitable value of one sort or another. The dozen novelties introduced by Mr. Mengelberg last season were a scandal for their worthlessness and one of them was the most excruciatingly tiresome piece of music we have ever listened to.

To secure such improvements as we have intimated toward stimulating the repertoire, the Philharmonic-Symphony needs a competent, knowledgeable person with a professional experience as a listener rather than a performer of music to act as an advisory committee of one. He will have to be possessed of both tact and enthusiasm, which of course don't often lodge within the same breast. And he will also need the kind of imagination that will sense what the public wants, what it ought to want, and what it can and cannot be made to want.

P. S.—We don't care for the job.

Records

(Continued from page 42)

plete and should be, for on these four sides one hears a resumé of the motifs employed since the first pages of the cycle. Cutting the "Dawn" interlude, the next three sides run through the Bruennhilde-Siegfried farewell and "The Journey to the Rhine." From the next scene comes but one side, from Guttrune's entrance to the moment Siegfried toasts the absent Bruennhilde in Hagen's potion. Waltraute's unsuccessful interview with her sister, as fine pages as Wagner ever wrote, occupies four sides, after which are two sides of Hagen's address to Gunther's henchmen, closing with the majestic welcome to the bridal pair. A short cut leads to four more consecutive sides, including the oaths on the spear and the assassination pact, which take the second act to its close. The third act is generously recorded. The entire Rhinemaidens-Siegfried scene is followed by a short break to The Narrative, followed by Hagen's blow, the hero's death and Muck's rendering of The Funeral March. The last scene is complete from Bruennhilde's entrance.

All in all, a great bit of work full of devastating thrills and as living a depiction as one can enjoy outside an opera house.

OSCAR SAENGER'S DEATH MOURNED BY MANY

PROMINENT IN TEACHING FOR
THIRTY-SEVEN YEARS

THE death of Oscar Saenger, baritone, on April 20 at the Washington Sanitarium, Washington, D. C., removed one of the most prominent vocal teachers of recent years. For the past 37 years Mr. Saenger had devoted himself to teaching, and he had many pupils who won prominence. Death was variously reported due to cancer or pernicious anaemia. He had been ill a year and a half.

Mr. Saenger was born on Jan. 5, 1868, in Brooklyn of German and American parentage.

A widow, Charlotte Wells Saenger, well-known organist, and a daughter, who is an actress, survive.

When only 7 years of age Mr. Saenger began singing in concerts and while still very young also studied the violin.

At the age of 18 Mr. Saenger received a scholarship in the National Conservatory of Music, where he studied singing under Jacques Bouhy, famous French baritone. When M. Bouhy left this country his place in the conservatory was given to Mr. Saenger, who held it for many years.

After touring Germany as a baritone soloist Mr. Saenger appeared in operatic roles here and abroad. He became active in the movement for opera in English.

Those who became prominent after studying with Mr. Saenger included Leon Rains, for ten years leading basso of the Royal Opera of Dresden; Joseph Regneas, of the Savage Grand Opera Company; Bernice de Pasquali and Josephine Jacoby, of the Metropolitan Opera Company; Florence Hinkle and Sara Anderson, concert singers, and Allen Hinckley, Henry Scott, Ricardo Martin and Marie Rappold, opera stars.

Rudolph Berger, principal barytone of the Royal Opera in Berlin, came to study with Mr. Saenger in the hope that his voice might be converted to a tenor. This was accomplished and Berger achieved great success.

Oscar Hammerstein, when preparing to begin his
(Continued on page 58)



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CHARLES HEALY DITSON DIES AT HIS HOME

WAS PROMINENT IN MUSIC PUBLISHING WORLD
FOR MORE THAN SIXTY YEARS

CHARLES H. DITSON, prominent music publisher, died Tuesday, May 14, at 10 o'clock in the evening, at his home at 19 East 37th street, New York City. The funeral was held May 17 at the home, and the burial took place Saturday, May 18, in Boston.

Charles H. Ditson, the music publisher, President of the Oliver Ditson Co. of Boston, and Chas. H. Ditson & Co. of New York City, was born in Boston, Mass., on Aug. 11, 1845. His father, Oliver Ditson, was the founder in 1835 of the great music publishing house that bears his name. His mother, Catharine Delano Ditson, was a direct descendant of Wm. Bradford, the second Governor of Plymouth Colony. The founder of the Ditson family in this country was of Scottish descent and lived in Billerica, Mass., in the last years of the 17th Century. Mr. Ditson's great grandfather, Samuel Ditson, was a Revolutionary soldier, living in Burlington, Mass.

After Chas. H. Ditson had graduated from the English High School in Boston his father sent him to Europe for travel and study. In 1865 he was initiated into the music publishing business in Boston. In March, 1867, Oliver Ditson & Co. purchased the music plates, stock and good will of Firth Son & Co., of New York City. This led at once to the establishment of a branch house in the Metropolis and Oliver Ditson sent his oldest son Charles to New York to manage and direct it under the firm name of Chas. H. Ditson & Co. After remaining a few months at 563 Broadway, where Firth has been located, more spacious quarters were taken at 721 Broadway. In 1875 the purchase by the parent house of the catalog and business of Wm. Hall & Son, music publishers of New York, and two years later the purchase of the similar business of J. L. Peters of New York, necessitated the taking over of still larger quarters in 1878 at 843 Broadway.

In 1883 the property at the southwest corner of Broadway and 18th Street was purchased and the Ditson Building erected. Here at 1867 Broadway the firm remained until the constant uptown trend of retail trade led to the erection of the Ditson Building at 8-10-12 East 34th Street. The firm moved into its commodious new building in 1907, just 40 years after the New York firm had been established.

On Dec. 21, 1888, Oliver Ditson passed away in Boston at the age of 77. Mr. John C. Haynes, who had grown up with the business from boyhood, then became President of the parent house, while Chas. H. Ditson was Treasurer. Upon the death of Mr. Haynes on May 3, 1907, after 62 years connection with the house, the Presidency of the Oliver Ditson Co. naturally devolved upon Chas. Healy Ditson,



CHARLES HEALY DITSON, PROMINENT MUSIC PUBLISHER WHO DIED AT HIS NEW YORK HOME MAY 14. MR. DITSON WAS PRESIDENT OF THE OLIVER DITSON CO. OF BOSTON WHICH WAS FOUNDED BY HIS FATHER, AND OF THE CHARLES H. DITSON AND CO. OF NEW YORK

the son of the founder. To the interests of this business, and of the New York corporation that bears his name, Mr. Ditson gave his unflagging attention. A man of scrupulous exactness and common mastery of detail, gifted with remarkable memory and concentration of purpose, he made these qualities attendant upon a fundamental breadth of vision, and his constant thought was for the welfare and advancement of the publishing house his father inaugurated in 1835.

Notwithstanding his prominence, he was a man of extreme modesty, never courting publicity, but seeking to avoid it. Always eager to promote the best interests of the music industry, whatever help he gave in times of stress was done privately. Of his many benefactions only the recipients are cognizant. His unfailing courtesy, his kindness toward old employees when past their best years of service, his solicitude for the welfare of all, resulted in an uncommon loyalty on the part of all associated with him.

Mr. Ditson was a member of the New England Society, the Bostonian Society, and the Society of Mayflower Descendants.

He was also a member of The Players of New York and the Algonquin Club in Boston.

In October, 1890, he married Alice H. Tappin, of New York City, who survives him.

WHAT IS HAPPENING IN NEW ORLEANS

Eugenie Wehrmann-Schaffner's annual piano recital, April 16, despite its length, proved again that Mme. Schaffner is one of the city's most popular pianists. Her audience applauded warmly, the interpretations of Bach, Beethoven, Schumann, Liszt, Chopin and Moszkowski. A novelty by Chausson, billed as a concerto for piano, violin and string quartet, completed the program. Adrian Freiche, a well-known virtuoso, was the solo violin, and the quartet consisted of Henry Wherman, first violin, Frederick Hard, second, Frederick Foxley, cello, and Mme. Schaffner's son, Philippe, viola.

On April 15, the last concert of the Mark Kaiser String Quartet series took place before a crowded salon. Ada Flotte Ricau, a brilliant pianist, was assisting artist and Carl Mauderer replaced Erin Black at the violist's desk, a change for the better.

* * *

Confirmation of the rumor that Edward Austin had resigned from the post of organist at Temple Sinai was made on April 24 by both Mr. Austin and Harold M. Levy, choir director. Mr. Austin's successor will not be announced until after May 1. Mr. Austin is dean of the local chapter, American Guild of Organists and organist of Christ Church Cathedral. The Society of Theatre Organists of New Orleans recently elected the following officers: John Hammond, president, Eva Tisdale, vice president, Mercedes LeCorgne, secretary and William A. Whitmore, treasurer. John Hammond, organist of the Saenger Theatre, relinquishes that position after May 1.

W. S.

PHILHARMONIC-SYMPHONY TO EXTEND SEASON

A season of twenty-nine weeks, one week longer than this year, is announced by the Philharmonic-Symphony Society of New York for 1929-30. This series of orchestral concerts will begin on October 3 and end on April 20, with programs for the first and last eight weeks conducted by Arturo Toscanini.

Ninety-nine subscription concerts are scheduled, as compared with eighty-seven this season. The Carnegie Hall double series of twelve Thursday evening and twelve Friday afternoon concerts, and the twelve Thursday afternoon and twelve Friday evening programs will each be replaced by thirteen Thursday evening and thirteen Friday afternoon concerts. The two series of Sunday afternoon programs will be increased from seven to eight each, and the two students' series on Saturday evenings will be increased from six to nine concerts each. The seven Sunday afternoon performances in the Brooklyn Academy of Music will be continued as in the past.

Cornell University's combined glee, mandoline and banjo clubs registered success at their concert in Carnegie Music Hall, Pittsburgh.

THE SONGS OF A NATION

(Continued from page 10)

out with topical verses inflated with the valor of the war-time stay-at-home and the bloodthirstiness of the music hall, sustaining (if the words mean anything at all, which they probably don't) a flatulent prejudice against Great Britain in an age when it is above all necessary to achieve a sensible, honest understanding and sympathy—the song is obviously the misshapen bastard of a by-gone age.

President Roosevelt was aware of this and was eager to send "The Star Spangled Banner" into the discard in favor of "The Battle Hymn of the Republic." Of course! It is just as obvious that the latter is our national anthem as that the former isn't. The tune is American by origin; it is a first-rate tune, or at the least excellent second-rate; with its octave range and its generous pauses it is ideal for group singing. Its rhythm has that quality of self-perpetuating motion which a good action-song (and surely the American anthem must be an action-song) requires. The verses, although somewhat over-elaborated for a popular song, are excellent poetry; they are general and not merely topical in their import; and they express to perfection that evangelistic spirit which, for better or worse, is an essential part of the American emotional set-up.

Roosevelt, as Captain Archie Butt recalls in his memoirs, was well aware that the song had Civil War associations, and as a good politician took pains to have Joel Chandler Harris, a Southerner without fear and without reproach, to start the popular ball rolling. For some unexplained reason, the ball, at that time, didn't roll—perhaps merely for the reason that Roosevelt was too busy.

The most exasperating part of the business is that nobody ever wanted "The Star Spangled Banner" to be our national anthem. It became such merely by a bureaucratic fluke. Some official in the Navy Department, twenty years or so ago, was asked what tune the band should play on our warships when the flag was lowered at sunset. Perhaps because "The Star Spangled Banner" was the tune which the navy bands were most familiar with (at any rate, there was no question of singing); or for some reason, the song was assigned for sunset playing, and that gave it official status. Since no other song had an official tag on it, the United States government, when later confronted by the flat question, "Which is our national anthem?" was obliged to find, after due consideration of the law and the evidence, that "The Star Spangled Banner" was it.

I have said that I care not who makes the songs of a nation, but I am rather particular about who picks them. I don't like to have my music decreed for me by an expert in armour-plate and trajectories. There has been too much of this bureaucratic picking of songs in history. The fact that peoples stand for it is also a datum which historians should take into consideration. Napoleon exiled the fiery "Marseillaise" in favor of the dignified Girondin

hymn, "Le Chant du Depart," in order to shed a philosophic glory on the human slaughter in which he delighted. Louis Napoleon imposed "Partant pour la Syrie" upon his people as their national anthem because it was composed by a relative (though a splendid tune it is). It will be recalled that both these musical tyrants were overthrown. Whom the gods would destroy they first make music critics.

And so we get the *reducio ad absurdum* of "Let me but make the songs of a nation." The official patriotic anthem of this nation was made by a cheerful English drunkard and a fatuous American music hall entertainer. If it is going to make our laws, then we may all as well polish up our gas masks. But I make bold to suggest that the situation can still be remedied. Although I understand that Mr. Hoover does not pretend to competence in matters of music, I believe that if Americans who know a stirring tune when they hear one will get together on the subject, he might be persuaded to cancel one executive order with another. Meanwhile, I shall care a good deal who makes the laws of this nation.

CARL ENGEL ELECTED PRESIDENT OF G. SCHIRMER, INC.

At a recent reorganization of the management of G. Schirmer, Inc., publishers and importers of music, Mr. Carl Engel, who since 1922 has been Chief of the Music Division in the Library of Congress, was elected as president, and Mr. W. H. L. Edwards as treasurer. From 1910 until his appointment to the position in Washington, Mr. Engel had been musical editor-in-chief of the Boston Music Company. He is known as a writer on musical subjects by his contributions to various American and European journals and magazines, notably *The Musical Quarterly*, of which he assumed the editorship on the death of O. G. Sonneck in October of last year. Mr. Engel is an honorary member of the Harvard Musical Association, a member of the directorate of the International Society of Musicology, and a corresponding member of the French Society of Musicology. Mr. Edwards is a well-known member of the New York bar and of the firm of Edwards, Murphy & Minton. Mr. Wm. Rodman Fay, former president, remains as chairman of the board.

PEABODY SUMMER SCHOOL

The Faculty of the Summer School of the Peabody Conservatory of Music, Baltimore, for six weeks from June 24th, this season include Austin Conradi, Alexander Sklarevski, and Pasquale Tallarico. Three teachers in the Preparatory Department have been chosen. They are Misses Carlotta Heller and Mabel Thomas, and Mrs. Lubov Breit Keefer. Miss Virginia Blackhead will conduct her usual classes.

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AIRPLANES AND THE INFINITE JOIN IN MARYON'S NEW OPERA

"CHRYSLIS" TO HAVE FREIBURG PREMIERE

A MODERN opera, "Chrysalis," a lyric-drama in two acts by the American composer, Edward Maryon, will have its premiere performance at the Freiburg Opera, in Germany, June 8.

The composer has sent a libretto of his composition to this country. "Chrysalis" is modernly attired, appointed and of the present era. While savoring of the spiritual concerns of a young man who has lost his betrothed through an airplane crash, the somewhat slight mysticism and eternal love romance of the opera desert the usual mediaeval garb and launches forth convincingly about the present age.

The opening scene is realistically placed in the large hall of a country manor. A whirr, and sounds of a crash indicate that an airplane has fallen into the trees near the park of the estate. The opera continues with the lover's grief for his sweetheart who did not survive the accident, until he finally resorts to the magic "Chrysalis" of India to bring them together.

Edward Maryon, the composer, was born in London, April 3, 1867, but came to America nearly forty years ago. He has spent equal periods between America and Europe since that time. He has made New York his permanent residence since 1912.

An opera, "L'Odalisque," by Maryon, won the Grand Prix from France in 1890.

The Municipal Opera of Freiburg is one of the most beautiful structures of its kind in Europe. The city has a population of over a hundred thousand and is the capital city of the Southern Black Forest. The city is famed for its picturesque cathedral and university.

In addition to the repertoire including all the classical and representative modern operas of Russia, France, Italy and Spain, the Freiburg Opera, presents several particular new works each season of which Edward Maryon's "Chrysalis" has the distinction of being the first of the present season.

Maryon completed in 1927, after more than two score years of work, a remarkable musical heptology. The works, a creative-evolutionary history of the universe, combines in a transcendental music-drama, the greatest myths of India, Chaldea-Egypt, and Greece. The cycle embraces seven lyric-dramas; Lucifer, Kain, Krishna, Magdalen, Sangraal, Psyche and Nirvana.

A CRITIC CLASS

On May 15th Miss Pauline Danforth, pianist, of Boston, held a critic class for the students of Richard McClanahan's Riverdale School of Music. She afterwards played a short programme.



... "MODERNLY ATTIRE, APPOINTED AND OF THE PRESENT ERA" ...

OSCAR SAENGER'S DEATH MOURNED BY MANY

(Continued from page 55)

operatic enterprise, commissioned Mr. Saenger to make an operatic star out of Orville Harrold, a vaudeville singer. Mr. Saenger succeeded.

Others who studied with him were Frieda Hempel, Jeanne Gerville-Reache, Paul Althouse and Mabel Garrison.

Mr. Saenger maintained studios at 6 East Eighty-first Street and in Chicago. He married in 1892 Charlotte Welles, of Penn Yan, N. Y.

"LA FORZA DEL DESTINO" TO BE GIVEN ON DECORATION DAY

Ada Paggi, leading mezzo-soprano with the Chicago Civic Opera Company, has been secured by Impresario Anthony Bagarozzy, for his presentation, at the Brooklyn Academy of Music, on Memorial Day, Thursday, May 30th of Verdi's four-act opera, La Forza del Destino. With Miss Paggi and Bianca Saroya in the cast, a splendid performance of the difficult opera is assured. Miss Saroya has sung the part of Donna Leonora in the leading Italian Opera centers and extensively throughout this country.

Sig. Pasquale Ferrara has been secured for the role of Don Alvaro, and Maestro Carlo Peroni will preside over an orchestra of two score selected musicians.

MRS. KELLEY ANNOUNCES GERMAN SCHOLARSHIPS

Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs announces that scholarships in leading German music Clubs will be offered by the German Student Association of Berlin to winners in the finals of the National Federation of Music Clubs' biennial nationwide contests in voice, violin, piano, organ and 'cello. The finals will be conducted at the Boston convention June 8-16.

Mrs. Kelley has just returned from a tour of States as far west as Wisconsin, as far east as New Jersey and to South Carolina, speaking at many state meetings. She was received with enthusiasm and reports every state is adding to its list of member clubs and great interest in the Biennial convention is indicated.

Among the speakers expected to take part in the Convention program in Boston are, President Wm. A. Neilson of Smith College, David Stanley Smith, Yale, Mr. J. Murray Gibbon, Montreal, Canada, Henry K. Sherrill, Boston Federation of Churches, J. Campbell McInnes of Toronto and many other well known musicians and prominent men and women.

Hotel Statler, Boston, will be headquarters for the Biennial convention of the National Federation of Music Clubs to be held from June 8-16. There will be luncheons each day, with speakers pertinent to the day's program, an Inaugural banquet and Pageant of states. Among the American composers to be featured are, George W. Chadwick, Frederick S. Converse, Edgar Stillman Kelley, Henry K. Hadley, Horatio W. Parker, John Alden Carpenter, Gena Branscombe, May A. Strong, Mrs. H. H. A. Beach, Ernest Bloch, Arthur Foote and others.

MRS. THEODORE THOMAS, COM- POSER'S WIDOW, DIES

Rose Fay Thomas, widow of Theodore Thomas, composer and former conductor of the New York Philharmonic Orchestra and the Chicago Symphony Orchestra, died at her home here today. She was seventy-six years old.

Mrs. Thomas, daughter of the Rev. Charles Fay, was born at St. Albans, Vt., on September 4, 1852. She grew up in Cambridge, and studied with the daughters of Henry Wadsworth Longfellow at Craigie House.

In 1893 at the time of the Chicago World's Fair, she organized the National Federation of Music Clubs, which now has several hundred thousand members, became its first president and was honorary president until her death. The federation honored her seventieth birthday by a festival at Los Angeles in 1922.

Mrs. Thomas was a member of the Fortnightly Club of Chicago and the Colonial Dames of Massachusetts. During the World War she was active in the Army and Navy Club of Boston, now the Soldiers and Sailors Club. Mrs. Thomas was a writer, and among her books are "Memoirs of Theodore Thomas," "Our Mountain Garden" and a series of imaginary letters from the boxer, Pack McFarlane, to a friend.

IF YOU LIKE IT—PLAY IT

(Continued from page 14)

about it hard." And being able to think about it, with a satisfaction second only to that of actually hearing it, has been an inestimable boon through more than one long stretch of illness and worry.

To go back to the subject of playing by ear, I know how lowly and illicit an art it is considered to be from the standpoint of the musically competent. In fact, in the many years during which one musical periodical after another has swept before my gaze, I cannot recall seeing even the briefest mention of such a practice. But as one who knows the drawbacks as well as the delights of its pursuit, I am bold enough to say that I wish some method might be devised whereby the adventuring soul and fingers of childhood might realize the ecstasy of initial discovery without having to forgo the benefits of an ordered training. Is that a counsel of perfection?

Perhaps. Perhaps my view is refracted by too sharp a memory of the exact day when, after years of groping and thinking, I found Beethoven suddenly warm and alive, instead of a remote agency who filled in majestic forms with impressive sounds. Perhaps I am still too keenly mindful of the inevitability with which Bach, at first so impersonal, came to represent to me one of the elemental necessities of life. Would it have been so had these two been offered me primarily as the means of training eyes and fingers? Maybe it has, I suppose, happened that way in plenty of cases. But one reasons instinctively from one's own little experience, and it is hard to hypothecate another's.

I keep remembering Keats' "Watcher of the Skies," and feel I share with him the palpitating bliss of those discoveries which primarily concern the soul, and vouchsafe it at least an inkling of other and more sublimated worlds.

VICTOR SYMPHONIC CONTEST NEARS END

As the Victor Talking Machine Company's \$25,000 contest for the best unpublished work by an American composer draws to a close, the board of judges are delighted by the interest the competition has aroused. It was first announced about a year ago, all manuscripts to be in by May 28, 1929. Since the announcement, approximately one hundred entries have been received and it is known that the finishing touches are still being put upon additional manuscripts. Not only are entries being received from every section of the United States but from Americans who have been, and still are studying abroad.

The judges of this competition are Mme. Olga Samaroff, Rudolph Ganz, Serge Koussevitzky, Frederick Stock and Leopold Stokowski. Their verdict will be announced at a dinner to be given by the Victor Talking Machine Company in New York on October 3 next.

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SOME MEMBERS OF THE FACULTY OF THE AUSTRO-AMERICAN SUMMER CONSERVATORY OF MUSIC AND FINE ARTS, AT MONDSEE: FROM LEFT TO RIGHT THEY ARE (1) DIREKTOR WALLERSTEIN, (2) LOTTIE BUNZEL-WESTEN WALLERSTEIN, (3) DR. PAUL WEINGARTEN, (4) SEATED, BERTHA BEER-JOHN, (5) KARL RAIMOND; (6) MARGERETE KOLBE-JULLIG, (7) HARRIET HANSEN, (8) DR. KIENZL, (9) RUDOLF MAYO, (10) HANS JULLIG, (11) SEATED, PAULA MARK NEUSSER, (12) DR. STURM-SKRLA, PAINTER, (13) DR. THEO LIERHAMMER, AND (14) ADA GOLDSCHMIED.

RAVEL VISITS HIS BELOVED VIENNA QUAINT RESORTS OF WINE-GROWERS FASCINATE HIM

By Paul Stefan

MAURICE RAVEL has been a recent visitor to Vienna. He has, as is well known, a strong love for this city, and enjoys here a large and loyal following. He was the guest of the French Ambassador, who arranged for him a number of social functions. He was fêted in every conceivable way. The Austrian section of the International Society for modern Music thought out a very original method for doing this.

There are in the vicinity of Vienna some old private dwellings and open courts, where the wine-growers serve their product of the preceding year to the public. These are not inns, but rather pleasure resorts where one hears Viennese folk-music sung. There is usually a quite original accompaniment: two violins, guitars and harmonicas. When Ravel came here the last time, in 1920, he was very much delighted with these informal concerts, given during the warm season in the open air.

Therefore, a facsimile of such a folk-song evening was arranged for the composer—who is one of the six honorary members of the International Society—at the home of the concert singer, Ruzena Herlinger. Mme. Herlinger belongs to the Vienna committee of the Society.

Ida Rubinstein, the noted Russian dancer from Paris, appeared at this time in two ballet programs at the Vienna State Opera, accompanied by her troupe of dancers. These had a big success, a tribute as much to the personality of this artist as to her dancing. She presented some of Ravel's works.

There was ample opportunity to interview *Maitre* Ravel as to his plans

and his art. He was this year a member of the jury which selected the programs for the festival of the International Society which took place in Geneva in April. Ravel said that he had raised his voice in approval particularly of the Symphony by the Berlin composer, Max Butting; he said it was a significant work for the present state of music in Germany, as it was opposed to any remainder of Romanticism that might be found there. Ravel was particularly welcomed by the radical wing among the composers in Vienna—by Schönberg, Anton Webern, and Alban Berg. He himself expressed his indebtedness artistically to Schönberg.

Ravel also remarked that he was engaged in the composition of an opera, but that he would need two years of seclusion to complete it, and at present his many journeys did not give an opportunity for this. He would probably not be able to make so many tours as conductor and soloist in the immediate future.

The auditorium committee of the Hollywood Bowl, headed by Mrs. J. Boyce-Smith, has selected three artists from Southern California for appearances this Summer. Frits De Bruin, Pasadena baritone, born in Amsterdam but trained in California, will represent the singers. Marguerite La Grand will be the pianist and Alexander Borisoff the 'cellist. Thirty-two judges held weekly hearings throughout January, February and March, when ninety-two applicants appeared. Applications for next season will close on December 31.

DAYTON WESTMINSTER CHOIR TRIUMPHS IN EUROPE

The tour of the European music centers by the Dayton Westminster Choir, under the direction of John Finley Williamson with Mrs. H. E. Talbot, president of the organization, as sponsor, is winning deserved success and being accorded special honors.

At Prague, on May 6, the singers were received by Dr. Praus, Minister of Education and a delegation of the Teachers' Chorus which toured America last winter. They were officially welcomed at the City Hall on the following day. Beginning at Bristol, England, March 29, the tour continued as follows: London, April 7th and 14th; Paris, 16th; Cologne, 18th; Berlin, 20th; Hamburg, 22nd; Hanover, 23d; Dresden, 24th; Breslau, 26th; Vienna, 28th; Prague, May 6th; Frankfurt, 12th; Kissingen, 13th; Heidelberg, 14th; Wiesbaden, 16th; Mannheim, 17th; Baden-Baden, 18th.

Returning to Vienna, after registering an outstanding triumph in Prague, the Dayton Westminster Choir made a third appearance under the patronage of United States Ambassador and Mrs. Washburn. The success was overwhelming with hundreds turned away, a majority of numbers repeated and much enthusiasm shown. Gaul's "Easter Hallelujah" was twice encored. Dr. Williamson, the conductor, was vociferously cheered.

Papal Nuncio Cardinal Sibia was among the distinguished diplomats present including almost the entire corps with government departmental heads.

DON'T GO TO VIENNA—THAT IS, UNLESS YOU LOVE MUSIC

If you are running away from music this summer do not approach Vienna or lower Austria until July at least. A preliminary announcement of two "Johann Strauss Weeks" from June 2nd to June 16th reveals some of the substantial fare tendered visitors to Vienna and its environs. Here is an outline of some of the major events:

Festival plays, managed by Max Reinhardt in the "Arkadenhof" of the City Hall; stage scenes by Strnad.

Choreographical pageant.

Ballets performed by Vienna's foremost Ballet Academies.

Serenades performed by Vienna's Philharmonics, conducted by Franz Schalk and Clemens Kraus.

Choir of 8,000 singers in front of the festively illuminated City Hall.

Concert of 300 Austrian musicians conducted by the foremost composers of Vienna.

Special performances in all theatres of Vienna.

The most popular "Song Plays" by Strauss, Suppe, Milloecker and Offenbach will be given in the garden of the "Hofburg," former Imperial Castle.

Church concerts in Moedling, near Vienna: Beethoven's Missa Solemnis.

"EVERY AND EVERY DESERT VALLEY SINGING"

SLOGAN TURNS PERRIS VALLEY INTO VERITABLE MUSIC PARADISE

By Hal Davidson Crain

A NEW milestone has been set in the progress of music in America. Some eighty miles to the south-east of Los Angeles, surrounded by low hills on one side and snow-capped Sierras on the other, lies the desert village of Perris. The few hundred villagers and the residents of outlying ranches lived a hum-drum existence, just as people in other desert out-posts do, until Artie Mason Carter came two years ago, following the desert trails in search of health. Mustering that indomitable spirit which was such a vital factor in the early days of the Hollywood Bowl, Mrs. Carter set about the organization of a community "sing"; and using the slogan "Every and every desert valley singing," has engendered a contagious enthusiasm that is overcoming all obstacles in awakening a civic musical consciousness.

On April 6, Perris Valley opened its first annual music festival with a presentation of the musical and dramatic fantasy, "The Mocking Bird". The production was repeated the following afternoon in the rustic out-door theatre on one of the hillsides that skirts the village; and on April 14 the Los Angeles Philharmonic Orchestra conducted by Georg Schneevoigt, was scheduled to play Ernest Bloch's "America" and other numbers, with the community chorus assisting.

"The Mocking Bird" is a desert fantasy in four acts, written by E. Marguerite Slaughter, a resident of the valley. Well versed in Indian lore, she incorporated a love episode in her picture of advancing civilization as it encroached upon Indian territory. Songs and dances are effectively interwoven. The part of Mockingbird was taken by Chief Ho-to-pi, who recently returned from five years' study and singing in Italy. The character of Rosita, an Indian maid, was portrayed by Arla Calve, whose attractive personality and clear soprano voice met every requirement of the role. The other two important parts were played by Shannon Day and Jack Baston, borrowed from Hollywood film studios.

The presentation was one of idyllic lyricism. Here was a natural amphitheatre, whose stage was a hillside slope, decked with desert flowers, and with snow-capped peaks of the Sierra Madres in the back ground. At the second performance, a motley audience of 3,500 composed of Indians, ranchers and visitors from nearby and distant cities, listened to the retold tale of romance and tragedy that followed the advance of pioneers.

Those who knew Perris Valley a few years ago marvel at the change brought by

the subtle influence of music. Petty neighborhood strifes and jealousies have disappeared as villagers and ranchers have met each Saturday night to sing the old songs and learn new ones under the leadership of a devotee who drives eighty miles from San Diego each week-end. Already the movement is spreading, for what Perris Valley is doing, other valleys and deserts are coming to realize they, too, can do.

NOVEL SYSTEM FOR GOLDMAN BAND CONCERTS

For the seventy concerts of the Goldman Band in Central Park and at New York University a system has been devised whereby an opportunity will be given to all music lovers to hear the special feature numbers. During the ten weeks no program will be repeated in its entirety, but during each week, on different evenings, the more important works will be played at the University and Central Park.

The Goldman Band is to give seven concerts a week which makes it practically impossible to perform totally different numbers each evening. Under the present plan more time can be devoted to rehearsals. Special Feature programs will be given at both locations. For instance, there will be a Wagner program at Central Park and one at N. Y. University, but they will not contain precisely the same compositions.

CINCINNATI'S FESTIVAL

With a new Director, a strong list of soloists and well balanced programs, the twenty-eighth Cincinnati May Festival was an undoubted success. Frederick Stock assumed the duties of Director this year for the first time, having previously served as Associate and Guest Conductor. Ernestine Schumann-Heink had a most sensational farewell at the Wagner matinee and on the same program Florence Austral sang from the last acts of "Siegfried" and "Götterdämmerung." Dan Bedoe and Lawrence Tibbett both made favorable impression in "St. Paul" and "The New Life," respectively. Dorothee Manski, a newcomer, did excellently in the "Walkure," first act, duet, and the "Magnificat."

In connection with his Hollywood Bowl appearances on July 26 and August 2, Paul Althouse will give a recital at Pacific Palisades, Calif., between these appearances, on July 31. Immediately after these performances the tenor will start for New York to sail for Europe to fill important early fall engagements there.



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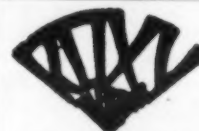
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BEVERLY NICHOLS SPEAKS OUT

(Continued from page 27)

much of the emotional problem of modern life. He said to me that music *should be played without expression*. I was a bit amazed at first, but he made clear what he meant. He meant, first, that composers should be entitled to indicate to the smallest degree the exact shades of meaning they wish their works to convey, and that such meaning ought not to be tampered with by various conductors in subsequent 'readings.' Conductors' readings annoy him to an intense pitch. He wants to indicate what his music is to mean, and not to have each person who performs it change it by arbitrary introductions of rubati or change of tempi, according to what they *think* he means. He believes in fool-proof scores. His first sonata was published with the printed direction: 'To be played without expression.' Beyond that, he means his astonishing statement as a commentary on modern life. We, today, are still to neurotic, still too shocked by war and war-aftermath, and the ever-present consciousness of war-possibilities to want to probe very deeply into the profound meanings of things that give us pain. And as 'expression' is, after all, one form of examining

and giving back deeper meanings, we try to let that alone, too. We quite deliberately take things at their surface value. We avoid sentiment. That is how Stravinsky wants his music to be played. Certainly, it gives its best effect when it is so played. Noel Coward is another of that type of deep-living, deep-feeling artist who, for very fear of showing sentimentality about the things that hurt him most, quite deliberately combs his work of all sentiment and softness. Exactly what Coward does in his fine, glossy-finish plays, Stravinsky does in his music."

Mr. Nichols offers some interesting analyses of modern music. His first is to divide it into the art that is American and the art that is not. While he finds our lighter forms valuable for color and rhythm and exuberance, he believes that we have produced no really great music at all. Neither are we likely to, for another one or two hundred years. Gershwin's music is lively and interesting to him; of it, he judges his piano Concerto to be the best, "not alone as a *tour de force*, but as genuine music;" the Rhapsody in Blue is "amiable," and the recent

"American in Paris" was "distinctly disappointing." John Alden Carpenter he styles "not great but very pleasing."

"America is producing many such talents that are pleasing without being in any way great. Indeed, it would be almost incredible if a nation as young as America, and as successfully progressive along the lines in which America is successfully progressive, had built up anything enduring in artistic creation. Perhaps the only art where you are outstanding and splendid is architecture. America, with the possible exception of Finland, is producing the only great modern buildings we have. It is always so, in the history of any race's artistic development, that trade and architecture flourish before the gentler arts are established. A people's first requisite is bread and places to live in. The other things come slowly. Art requires more than simply the will, on the worker's part, to produce something striking. There must be invisible things behind it—there must be blood on the ground where art would grow, there must be ghosts behind the buildings, there must be history in the crooked streets of old cities, and legends woven around the gnarled trunks of old trees. Besides economic independence, education out of books, and a reasonable amount of encouragement, the artist needs the support of such psychic things behind him. And, whatever else you do find there, there is nothing psychic on Park Avenue.

"There is an immense hunger for beauty here in America. All your clubs and leagues and endowed institutes that exist for the purpose of practically begging the young to do something outstanding by way of composing or performing, prove that. And yet you have so little spontaneous beauty, so little human, inevitable beauty, of the sort that depends not at all on fellowships and organizations and public encouragements! There is little spontaneous naturalness about your means of seeking beauty, either. Feeling the need of tradition, you imitate the tradition of other people. A Charles I room on Park Avenue is an admission of poverty that the price of the room doesn't make up. And the imitation of continental ideas in music is another sign of the same poverty. America has given nothing to music but jazz, and observe how she treats it: either she consistently ignores it, to imitate the lead of other lands in expressing meanings that have nothing to do with America, or she is artificially, externally trying to 'doll up' her impulsive jazz into something it was never meant to be. Yet instead of being discouraged about American music, I think it amazing that it has advanced as it has. Nevertheless, it is true that America has produced nothing great in music; nor, personally, do I think that she will be ready to before 2129 or thereabouts.

"As for modernism outside of America, there is much that is good, and much that is not good. The greatest fault of modern music is, of course, the conscious ex-



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ternalism of so many of our younger writers; the striving after effects, the purposeful and insincere struggle to be 'in the swim.' Self-consciousness in art is the surest way of assisting that art to an end. Anything definitely done in an effort to be in a movement is quite dead before it begins.

"Germany is turning out some interesting moderns; I don't see where France is doing anything at all in recent years. Spain, on the other hand, has a definite school and a definite movement. Her modern music isn't effect-ful and 'arty.' Building on the foundation of an Albeniz, there comes a giant like De Falla to combine enracinated traditionalism with the best of the newest pulsings and quicker ways of life. In England we have some interesting figures. S. L. M. Barlow is writing there at present; he's the son of Judge Barlow, and though he, too, sounds a note of lesser import, it is nevertheless a sweet note. He gave a recital of his own compositions in London last spring, and another here recently, at the home of Mrs. Reginald De Koven. I speak of him in a prophetic tone, for he's sure to be 'heard from' shortly. But best of all the newer voices, I rank that of Dukelski, whom you probably haven't heard about over here at all. Dukelski is a young Russian of twenty-three. He's done a great deal of music copying for George Gershwin. The best of his produced work is 'Zephyr et Flore,' a ballet put on by Diaghileff in London, and one that scored an immediate success. He's working on a piano concerto at present and I should be very much astonished if that didn't make him known and admired. I think Dukelski will be important for his stand of being thoroughly modern without absolutely discarding tradition. His themes and forms are conventional, but by his treatment of rhythms and orchestration he gives them a novel character. The main body of his sentiments are legitimate, spontaneous human feeling, not degraded by artinesses. What novelty he gets, he puts into the dress of the thing—a musical version of Shakespeare in modern clothes, if you like. And also, in London, we have Lord Berners, a young peer who is best known for his ballets—also put on by Diaghileff—and for the fact that he has a piano in his Rolls Royce.

"Although I admire many of the moderns, I cannot help feeling that until we capture a greater spirit of peace, of freedom from self-consciousness, of mellowness, of safety from the clouds of war and war-results, none of our creative efforts can be very worth while. If this is true in the arts where the medium is the easily grasped word, or the readily discerned image, it is doubly true of the subtle, poetic, nuanced medium of music."

The Community Concert Course, of Meriden Conn., will present Fred Patton, Metropolitan baritone, on May 21, as a closing number on their most successful series this season. This appearance for the artist comes just after his performances at the Cincinnati Biennial Festival again prior to which Patton will sing in Windsor, Ontario, and Brantford, Ontario.

OLD AND NEW MUSIC SUNG BY NEW GROUP IN PITTSBURGH

CAMPAIGN FOR FOSTER MEMORIAL FUNDS GETS UNDER WAY WITH BANQUET

A new and unique organization made its bow with a concert at Carnegie Lecture Hall, Pittsburgh, Pa., when the Dramamount Singers, under the artistic direction of T. Carl Whitmer, appeared in a concert of very old and very new music, the program ranging from 1595 to 1929. From Bateson, Morley, Weelkes and Warlock to Colin Taylor, Arnold Schoenberg, Ravel and Cyris Scott is a long step but it was bridged successfully. Works of Har-

vey Gaul, Edward Harris and Whitmer also appeared on the program. In addition to Whitmer, those taking part in the "different" type of program were: Norman Altwater, Fern Goltre Fillion, Gladys L. Menges and Dorothy Mussler, sopranos; Gertrude Hartman, Carrie Mina Mayer, Jean Ramsey and Alta Shultz, contraltos; Raymond Croker, John T. Davis and Blanchard C. Wiester, tenors; Chesley Otto, Chester Sterling and Russell Sturgeon, basses.

The public campaign for funds for the Stephen C. Foster Memorial Building and concert hall got under way with a banquet at the William Penn Hotel. The chairman, E. T. Whiter, presided and addresses were made by Dr. Davidson, superintendent of schools; Daniel Winters, city councilman; H. H. Bradford; Rev. Dr. McGowan. The living relatives of Foster were introduced and many Foster melodies were sung by the Foster Singers. The campaign is at the present writing in full swing.

The Pittsburgh Male Chorus appeared in Carnegie Music Hall, under the direction of Harvey Gaul. Miss Priscilla Long, violinist, was soloist. Asisting artists were: J. Dixon Fulton, William White, C. Warren Kinder, Dr. Russell Kirk, Edgar Hicks, Earl Truxell, Fred Lotz, Earl Renner, Burton Mustin and Chester Sterling.

The Pittsburgh Combined High School Symphonic Orchestra of 70 pieces gave its thirteenth public concert since 1913 in Carnegie Music Hall, under the leadership of Dr. Will Earhart, director of music in the public schools. A trained children's chorus the Henry Clay Frick School shared honors with the orchestra, and was directed by Miss Marjorie Sweet, Miss Marie Ward and Miss Antoinette Canfield. Assisting at the concert were Oscar W. Demmler, and Charles Pallos. A large audience attended and was very enthusiastic, on many occasions rising to tumultuous applause.

The Tuesday Musical Club recently presented a choral program in Memorial Hall. The club choral was under the direction of Dr. Charles N. Boyd and the program was a varied one. Ferguson Webster, pianist, was soloist.

A recital of sonatas by Brahms, Debussy and Strauss was given by John Schimpf, violinist and Frank Kennedy, pianist at the P. M. I. Oscar Helfenbein, pianist, gave a recital in Carnegie Lecture Hall, at which he played the 24 Preludes of Chopin. Edward Staszewski, 16-year-old violinist, accompanied by Earl Truxell, gave a recital in Carnegie Lecture Hall.

WM. E. BENSWANGER.

Richard Crooks will sing at the Ann Arbor, Mich., Festival, on May 24, several arias with orchestra. This makes the third spring festival in May which has engaged Mr. Crooks.

ENGAGED FOR OPERA NEXT YEAR



CARMELA PONSELLE.

Carmela Ponselle has been engaged for twelve appearances with the All Star Opera Company at the Manhattan Opera House in the Fall. Feodor Chaliapin will be one of the prominent stars of these performances. Miss Ponselle will in addition to the role of Dalilah in which she is pictured above, will also be heard as Carmen, Amneris, and Santuzza.

Miss Ponselle has just completed a busy concert season, netting her reengagements in a large number of cities. She will spend most of the summer near Old Orchard, Maine, preparing for her opera roles and concert program next Fall.

CARL BRICKEN AWARDED A SCHOLARSHIP

The annual scholarship, having a value of \$1,500, to the student of music in America who may be deemed the most talented and deserving, in order that he may continue his studies with the advantage of European instruction, on the nomination of a jury composed of members of the teaching staff of the Department of Music in Columbia University and of the teaching staff of the Institute of Musical Art, was awarded to Mr. Carl Bricken. Mr. Bricken was a student at the Mannes School of Music from 1923 to 1928 and studied piano with Ralph Leopold from 1923 to 1925.

SANTA ANA TURNS OUT IN THOUSANDS FOR MUSIC WEEK

BAND, SYMPHONY AND CHORUS MAKE A BRILLIANT FESTIVAL

THE past week has featured successful presentation of the most elaborate Music Week celebration yet staged in Santa Ana, and especially outstanding among Music Week festivals held in Southern California May 5-11, in honor of National Music Week.

Special programs were featured each day and night throughout this eventful week, approximately 2,000 local musicians, including both individuals and various musical and civic organizations, co-operating to make possible a festival enjoyed by at least 25,000 people.

Music Week was opened with an elaborate program staged in Birch Park Sunday afternoon, May 5, which attracted large out-of-town crowds. Santa Ana Municipal Band (60 members), directed by D. C. Cianfoni, was heard in a symphonic program, assisted by a large Municipal Chorus of 200 voices under direction of Leon Eckles, also a large Children's Chorus of 300 voices, from music departments of local Junior High Schools, directed by Frances Hunt Beeson. L. E. Behymer, well-known impresario of Los Angeles, was the featured speaker of an impressive program.

Numbers featured by the Band included "Coronation March" from "Le Prophete" (Meyerbeer), Grand Selection from "Parsifal" (Wagner), "Finlandia" (Sibelius), "Slavonic Rhapsody" (Friedman). Choral numbers included selections from Rossini, De Koven, Fanning, Cowen, and Cadman.

Monday evening, May 6, the operetta "Hansel and Gretel" (Humperdinck) was presented by music departments of combined Junior High Schools of Santa Ana, together with a chorus of 150 voices, in Santa Ana High School Auditorium. Lucille Harrell Bond appeared as soloist, singing numbers by Delibes and Lehmann.

The Santa Ana Symphony Orchestra, assisted by the San Pedro Symphony Orchestra and with a personnel of 90 members, were heard in popular concert Tuesday evening, May 7, under D. C. Cianfoni's direction. They were also assisted by the Santa Ana Cantando Club, male chorus of 60, directed by Leon Eckles, also the American Legion Auxiliary Chorus, directed by Cecile Willets. Mrs. Leland Atherton Irish, general manager of Hollywood Bowl Association, was heard in a timely address.

Numbers programmed by the Orchestra

included the "William Tell" Overture, (Rossini), "Minuet in G" (Paderewski), "Unfinished Symphony" (Schubert), "Hungarian Dances" (Brahms) and "Blue Danube Waltzes" (Strauss). Choral numbers by the Cantando Club included selections from Cadman, Davison, Prothero and Curran, those given by the Legion Chorus from Friml, Herbert and Roberts. The Elwood Bear Violin Quartet was also heard in instrumental selections.

Wednesday evening featured an attractive symphonic program presented in the Auditorium by Santa Ana Municipal Band (60 members), directed by D. C. Cianfoni. Luisa Caselotti, well-known soprano soloist and operatic star of Los Angeles, appeared as soloist, being accompanied by her father, Guido Caselotti, prominent opera coach. The Band was also assisted by the large Treble Clef Chorus, ladies choral ensemble of 80 voices, directed by Margherit Marsden.

Thursday evening, designated as Spanish night, featured a colorful and elaborate novelty Spanish program, with typical Spanish songs by professional Spanish singers, native orchestral numbers by Jose Arias' orchestra, and numerous Spanish solo and ensemble dances, especially featuring Faustina Lucero, professional Spanish dancer. Carlos Molina, Los Angeles violinist, was heard, also Sanquel Pedraza, tenor.

Friday afternoon various musical organizations from Orange county schools were heard in an elaborate program and contest, schools from Fullerton, Anaheim, Orange, Huntington Beach, Brea-Olinda, Garden Grove, Tustin and Santa Ana being represented. Frances Hunt Beeson, head of the music departments of Santa Ana schools, presided.

Friday evening, designated as School Night, featured a program presented by various musical organizations of Santa Ana city schools, High School Orchestra, various glee clubs of Santa Ana High Schools, choral groups, a cantata, also selections from Victor Herbert's "Fortune Teller."

Saturday night, the concluding night of the eventful week, was designated as Theatre night, all Santa Ana theatres offering special Music Week numbers presenting local musical organizations, in addition to their regular numbers, the Treble Clef Club and Orange County Music Teachers Association being especially featured.

Special daily programs were presented

at various clubs, civic centers and public institutions throughout the week. Each evening program was attended by capacity audiences, the entire event a huge success.

Harry Hanson officiated as general chairman of the Committee sponsoring Santa Ana's recent Music Week celebration, with D. C. Cianfoni, efficient as Program Chairman.

With musical activity already noteworthy in this section, such stimulus as that offered by the festival of the past week, cannot help but be of important influence to this city's continued musical program.

HORATIO PARKER FELLOWSHIP AWARDED TO NORMAND LOCKWOOD

The American Academy in Rome has announced the award of the Horatio Parker Fellowship in musical composition to Normand Lockwood of Ann Arbor, Mich.

Mr. Lockwood is 23 years of age. In his early years he studied piano under his uncle, Albert Lockwood, orchestration under his father Samuel P. Lockwood and theory under Otto J. Stahl and Earl V. Moore in the University School of Music at Ann Arbor. In 1925 he studied under Ottorino Respighi in Rome, and for the following three years was a pupil of Mlle. Nadia Boulanger, in Paris. Last year he received honorable mention in the Prix de Rome competition in music.

His compositions include: about 15 short piano pieces, a piano Sonata; several songs with piano accompaniment, three songs for soprano and string quartet, a trio for tenor, flute, and bass-flute (performed in Paris); several pieces for small combinations of woodwind instruments; a Quintet for four woodwinds and horn; two string quartets; Overture for string orchestra, "Dirge" for full orchestra, "Drum-Taps" for mixed chorus and orchestra, "Odysseus" for large orchestra. The last-mentioned was given its debut at a pair of regular subscription concerts in Chicago under the direction of Frederick A. Stock and is to be performed in part at the coming May Festival at Ann Arbor. It was this suite, "Odysseus," that won the fellowship for him. To assist the jury in determining the award, the piece was performed before them by the orchestra of the Institute of Musical Art in New York. A Symphony, still in the making, is destined to be played at the State Orchestra Camp at Interlochen, Michigan, during the course of the summer.

This fellowship was awarded three years ago to Robert L. Sanders of Chicago. The stipend is \$2000. a year for a term of three years beginning October 1st, with residence and studio provided at the Academy.

The members of the jury award were—Walter Damrosch, chairman, John A. Carpenter, Richard Aldrich, Edward R. Hill, Leo Sowerby and Deems Taylor.



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**OPERA TO BE GIVEN
MEMORIAL DAY**

Bianca Saroya will head a cast at the
Academy of Music, Brooklyn, Thursday
evening, May 30th (Memorial Day), in a
presentation of Verdi's four-act opera "La
Forza del Destino." Other participants in-
clude Pasquale Ferrara, tenor; Ada Paggi,
mezzo-soprano of the Chicago Civic Opera
Company; Guiseppe Interrante, baritone;
Sigurd Nilssen, Swedish basso, and Rinaldo
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CLUB PROGRAMS MARK CLOSE OF PROVIDENCE SEASON

PRESIDENTS' DAY OF BOTH BRILLIANTLY OBSERVED

By N. Bissell Pettis

Providence.—Marking the close of the musical seasons of two of the leading musical clubs of New England—the Chopin Club and the Chaminade Club of Providence, Presidents' Day of both these clubs was brilliantly observed in the month of April.

The Chaminade Club, of which Mrs. George H. Lomas has been the President for the past two years, held its Presidents' Day at the Music Mansion in Meeting Street, Providence, the beautiful music home of Mrs. George Hail. Here the retiring President was greeted with a large and enthusiastic musical following which filled the spacious concert hall of Music Mansion to overflowing. There were flowers and felicitations in abundance and a notable feature of the occasion was the enthusiastic election of Mrs. George Hail as President of the club to succeed Mrs. Lomas, Mrs. Hail having been the founder of the club and its first President. Mrs. Hail is also a member of the board of the National Federation of Music Clubs and the President of the Plymouth District of the National organization. An unusually delightful feature of Chaminade's "President's Day" was the admirable musical programme presented by several New York artists—Miss Mary Legerwood, contralto, and Bruce Dougherty, tenor, both professional pupils of Edwin Swain of New York and Harvey Brown, accompanist of New York. A reception and tea followed the formal programme.

CHOPIN CLUB'S DAY

The Chopin Club of 500 members, Mrs. George W. H. Ritchie, President, observed its Presidents' Day with a large luncheon at the Narragansett Hotel followed by a concert programme at the Providence Plantations Club on Thursday, May 2. At the luncheon guests of honor were: Mrs. Mary G. Reed, State President of the Massachusetts State Federation of Music Clubs, and Mrs. Dwight S. Whittemore, Honorary Past President of the Massachusetts State Federation of Music Clubs; also Miss Virginia Boyd Anderson, President of the Rhode Island State Federation of Music Clubs; the Rev. Arthur H. Bradford, D. D., and Mrs. Edgar John Lownes, the patroness of the club and its former President. An announcement of special interest at the close of the luncheon came in the news of a gift of one thousand dollars to be used in the philanthropic work of the club in the visitation to shut-in members and the sick.

This gift was that of Mrs. Ritchie, the President.

The fine concert programme was presented by Rose Zulalian, contralto; Grace Gulesian, pianist-composer of Boston; Wassily Besekirsky, violinist; James Gray, accompanist, and Gertrude Joseffy Chase,

pianist, the last three professional Providence musicians.

At the annual meeting of the Monday Morning Musical Club, held the first week in May, Mrs. Harold J. Gross, daughter of the late United States Senator Le Baron B. Colt, was elected President for the twelfth consecutive year. Mrs. Gross entertained the entire club at a luncheon after the meeting.

THE CLEVELAND ORCHESTRA, IN PROVIDENCE

The third concert in the spring series under the auspices of the Providence Music Association brought to Providence the Cleveland Orchestra, with Nikolai Sokoloff, conductor, and Richard Bonelli, famous baritone, on the night of May 2.

The concert proved one of the distinctly notable musical events of the season and attracted a very large audience made up of the leading musical and social circles of the city of Providence and its environs.

The orchestra and its distinguished conductor and the splendid singing of the baritone alike received tumultuous applause.

Officers of the Music Association sponsoring the concert were: President, Mrs. Henry Dexter Sharpe; Honorary President, Dr. William H. P. Faunce, President of Brown University; Mrs. William Gammell, Jr., William S. Innis, Hugh F. MacColl and Berick Schloss.

CELEBRITY SERIES CLOSES WINNIPEG SEASON

The outstanding musical events of Winnipeg for April were the closing recital of the Celebrity Series by Tito Schipa on April 1st, and the Manitoba Musical Competition Festival.

Great interest has been shown in the competition this season which lasts from April 15th to April 27th, 1929. There were over one hundred and fifty classes and over eight thousand (including the school choirs) in the various competitions.

Two concerts were given by the Minneapolis Symphony Orchestra, Henri Verbruggen conductor, in the Amphitheatre ring on May 7th.

At the matinee over six thousand school children were in attendance. The children's program included, Overture "The Merry Wives of Windsor," Otto Nicolai; Suite from the Ballet "Sylvia," Leo Delibes; Dance Macabre by Saint-Saens, solo violin played by Harold Ayres.

The outstanding number of the evening program was the Beethoven Eroica Symphony. The remainder of the program included Berlioz, "Roman Carnival"; "Tannhauser," Overture, and Roger Quilter's "Children's Overture." George Meader, tenor, was the fine assisting artist with the orchestra.

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